AMERICAN CINEMATOGRAPHER

FOR AMATEUR AND PROFESSIONAL PHOTOGRAPHERS

September, 1940

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Published in Hollywood by American Society of Cinematographers

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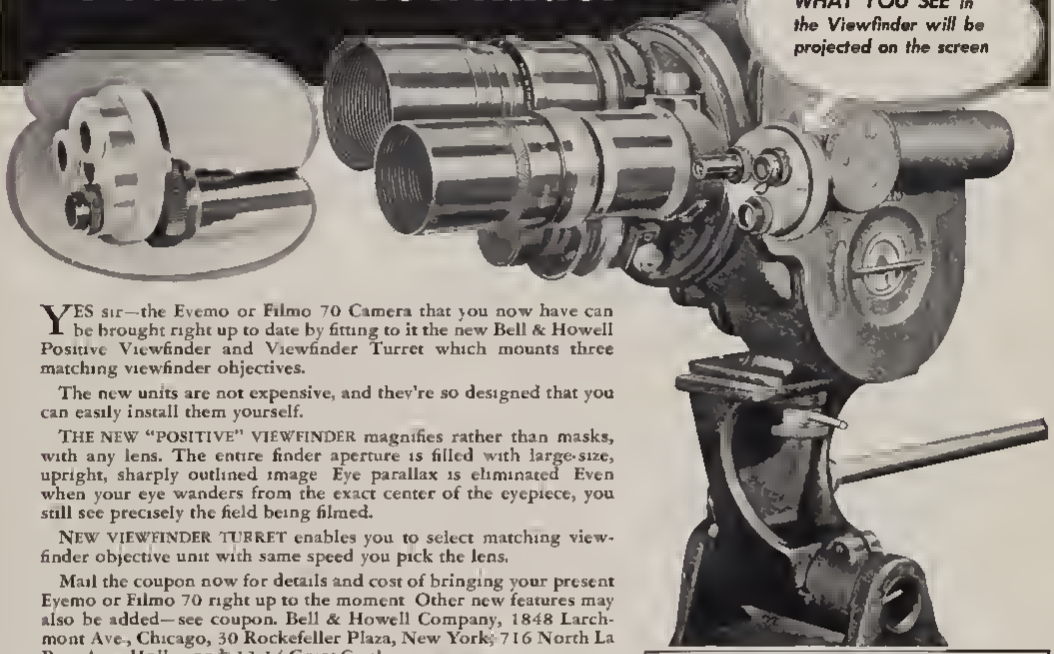

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The Front Cover

Here is genuine action in a perfectly still picture—that is apparent; and that's real drama. It is a scene in Warner's "The Man from Reuters." James Wong Howe, A.S.C., sits on the top of a stepladder behind the camera focused on Edward G. Robinson, kneeling on the ground. William Dieterle, the director, stands on small ladder at extreme left.

Still by M. Marigold.

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Berndt's 16mm. Sound Film Recorder Revolutionary

By WILLIAM STULL, A.S.C.

HERE'S a 16mm sound-on-film recorder that can be used with any 16mm. camera to which an electric motor can be fitted—that is compact, portable, mistake-proof—and at a price comparable to the cost of a good 16mm camera! Such is the "Auricon" 16mm sound-on-film recorder just introduced by Eric M Berndt, which bids fair to revolutionize 16mm sound.

The equipment in design is the combined effort of Mr. Berndt, president of the company and pioneer in the design of 16mm. sound equipment; G. A Bush, vice president, and Walter Bach, treasurer.

From the time the earliest 16mm sound-film projectors were introduced, several years ago, commercial and advanced amateur 16mm filmers have looked forward to the time when a recorder, comparable in size, cost and simplicity to the better-grade 16mm cameras, would be available.

To date, with the single exception of one ill-starred "sound camera," 16mm recorders have been virtually modifications of 35mm studio equipment technically excellent, but bulky, intricate and costly to the extent of four-figure prices.

Berndt's Auricon seems likely to revolutionize this picture. It is small and compact, fitting—complete with microphone, stand and cables—into two neat leather cases about the size of a 16mm camera case.

It is simple to operate; the recorder takes standard 200 foot daylight-loading spools of 16mm. sound-recording film, the indicating meters indicate correct exposure settings for the three most common types of recording film, and the wiring connections are so planned that the units cannot be connected wrongly. It appears to be simplified to the extent that the average intelligent amateur can take it out and record good sound immediately.

Recording Unit

The recording unit is housed in a case which combines the functions of a carrying case and sound insulating "blimp." The various connecting cables to the amplifier, to the 110-volt, 60-cycle power supply which drives both camera and recorder motors, and to the camera motor, are plugged into connections on the outside of this case.

The master switch which controls both motors is mounted in the top of the case, and the recorder's film footage indicator, together with a pilot light which indicates whether or not the recording lamp is burning, is visible through a glass inclosed window in the side of the case.

The amplifier and its direct current power supply are in a second case. Power is from batteries carried in the bottom compartment of the case. These batteries are identical with those used in the popular midget portable radios, and will provide power for recording many thousand feet of film. The amplifier tubes are of the new, low-drain type used in these radios. Both batteries and tubes may be replaced almost anywhere.

The amplifier case has input connections for two microphones, with separate "mixing" volume controls, so that direct sound from two microphones, or recorded sound from two disc or film phonograph pickups or any combination of direct and recorded sound can be mixed to record a single track. A set of ear-phones provides for monitoring the sound while recording.

Rugged Construction

Two meters are situated on the amplifier panel. One meter, by means of a simple switch, provides means for checking the A and B batteries, and also gives an accurate indication of sound track exposure for different types of film stock. The other meter is a visual indicator of recording volume and enables the operator to record his scenes at a constant volume level.

A dynamic microphone with a collapsible stand is supplied with the outfit. Microphone, stand and 50 feet of microphone cable are carried in compartments in the amplifier case.

For use when "on location" where 110-volt, 60-cycle alternating current is not available to drive the camera and recorder motors, a special portable power pack is available. This is contained in a small leather case about the size and weight of a portable typewriter case, and

The Auricon Recorder and Amplifier provide a complete, high quality channel for recording 16mm. talking pictures. The entire equipment, for use with any synchronous motor-driven camera, weighs only 41 pounds in its two cases.

will drive camera and recorder for three hours on one charge.

The heart of the recorder is the galvanometer recording unit, which photographs a variable area sound track (unilateral) on the sound film. This is exceptionally rugged. Unlike many recording units, this galvanometer seems capable of withstanding considerable overloads.

The writer has heard test recordings made with this unit in which the galvanometer was accidentally subjected to severe overloads, which might be expected permanently to impair a less rugged unit.

This galvanometer, however, merely "froze" for a second or two, then automatically readjusted itself, and continued recording as if nothing had happened.

Sound Recording Good

The movement of the film through the recorder appears to be exceptionally good. On musical selections, as is well known, any lack of uniform movement makes itself speedily evident in "wows" which can be plainly heard in the reproduced sound track.

The Auricon recorder, under test, seems unusually free from such unevenness. The recordings heard by the writer, made on the first Auricon unit built, evidenced tonal quality and volume range fully equal to any 16mm. sound film recording the writer has ever heard.

The present Auricon, as described, does not include a noise reduction circuit for making the so-called noiseless recordings, which eliminate the hissing noise made as an unmodulated sound track passes the projector's sound scanning beam.

A noise reduction circuit may be fitted, however, at a remarkably small additional cost. However, even without this refinement, the Auricon recordings thus far heard are remarkably quiet.

In use, the Auricon provides professional type "double system" sound, in which sound and picture are recorded on separate films, allowing each to receive the most favorable exposure and processing.

After processing each in the usual manner, the films are edited together, and when the final cut is obtained, the two are printed together to form a composite sound-and-picture positive which may be run on any 16mm. sound-on film projector.

Reversal film, negative film or Kodachrome may be used for the picture, while the cheaper "recording positive" film of either Eastman, DuPont or Agfa manufacture, is used for the sound.

Wide Choice

This recorder can be used with any 16mm. camera to which an electric motor drive can be fitted. In general, any camera which has or can be fitted with a hand crank shaft. This includes the Eastman Cine Kodak Special, Bell and Howell 70-series Filmos, the Victor, DeVry, Bolex and other types.

Camera and recorder are driven by synchronous electric motors which, being fed from the same power supply, operate "in step," and permit the production of dialogue-synchronized talking picture scenes. By means of a hand clap or the use of a professional clap stick at the start of each "take," visually identifying marks are made on both sound and pic-

(Continued on Page 430)

With the camera motor plugged into an outlet on the Auricon Recorder, both the camera and recorder are started and stopped with a single switch on the recorder.

Yellowstone: Where Temptation Is to Overshoot

By CHARLES W. HERBERT, A.S.C.

No, dear reader, the child is in no danger. In spite of the appearance of the fearsome beast he is deader than a doornail—even if he looks like something else again.

Courtesy Northern Pacific Railway

MANY vacations are spent amid settings and activities which furnish ideal material for the travelog cameraman. On the other hand, many vacation activities when condensed on celluloid are just plain monotonous to all except those immediately concerned with the pictures.

Scenery, too, of an ideal vacationland can become flat and uninteresting when confined to the picture frame of a camera. A region can be too vast, too steep and hemmed in; too flat, too bare, too densely forested or too small to enable the camera to record it convincingly.

If you just must make a vacation reel and you can't afford to go where things are naturally photogenic, then you will have to work doubly hard to locate and arrange shots that carry along the available interest. But if you do have the time and means to choose, look for the ideal vacation picture land.

Hawaii, Mexico, Cuba, the West Indies and Canada are all within reach of American Vacationists. They all have a great variety of interest scattered out over a wide area which naturally requires a lot of time to cover. The extent of your trip, like the amount of picturetaking you can indulge in depends upon the time and money you can afford to spend

Plan, Then Operate

Of course travelog cameramen who are working on a salary plus expenses do get around and cover a lot of places that workers in other fields cannot afford to visit. Even so the travelogue must plan and operate efficiently. He never selects a location theme unless he feels that he can get enough material there in a justifiable time at an allowable expense.

Of all the travel reels that I have made I believe that Universal's Going Places reel "Nature's Wonderland" was the easiest and most economical to shoot. We must keep up to a standard of quality, and this requirement often affects production cost.

"Nature's Wonderland" has its location in Yellowstone National Park. It's truly a wonderland of an amazing number of widely different attractions, all of which are good picture material.

There are elaborately appointed hotels in picturesque settings, lodges teeming with activity and a world of space where you can rough it in perfectly arranged

camp grounds. Nature has assembled many of her tricks in this relatively small area. Excellent highways lead to it and connect all points of interest.

There are lofty, rugged, snow-capped peaks; turbulent rivers, cascades, cataracts, spectacular waterfalls, quiet pools, varicolored canyons, lakes, fantastic rock formations; placid meadows, hot springs, geysers large and small; sputtering paint pots, roaring mud volcanoes, abundant wild flowers, wild life galore; boating, fishing and swimming, as well as museums, lectures, guided tours and a variety of entertainment at night.

Yellowstone is a sort of Nature's Fair, with all of the exhibits arranged in sections and clearly labeled. It takes no imagination to shoot a reel in Yellowstone Park—you only have to go to all of the points of interest where everybody else goes and set up your camera. Once you are set up on the spot your own picture eye will enable you to choose the best angles and action.

There are five official entrances to the Park, each of which you can use to get on the set. They all have some sort of a gateway and registration office with Ranger on duty to check you in.

But for pictures, the North (original) Entrance at Gardiner, Mont., is the best to use as an opening shot to your reel. There is a large stone arch at Gardiner with an inscription "For the Benefit and Enjoyment of the People."

From a side angle in the late afternoon you can build a mountain background, looking through this gateway into the Park and turn off a shot as some cars enter. Closeups of the inscription fit in nicely here.

Then you can move inside and get a sequence as the Ranger checks in a car. A good closeup of a permit and a closeup of the Ranger as he waves you on will be good here.

Shoot Your Wheel

To really get your film going on a sightseeing spree into this wonderland, you can make effective shots of your car wheels from a low angle as they take hold and get going. A follow shot of a wheel going along the road would be most convincing. The follow shot can either be made by using a telephoto lens with the camera placed at the center of the arc of a sharp curve in the road—or from another car traveling alongside at the same speed and from a distance that enables you to fill the screen with the wheel. A fifty foot long curve should give you enough footage to make this shot.

On the flats just inside the Gardiner Gateway there are usually some antelope which are very generous in their co-operation if you shoot from your car or else move cautiously and don't try to encircle them.

On the way up the canyon to Mammoth Hot Springs there is a sharp pinnacle known as Eagle's Nest Rock. It's not too great a climb to get up above it and make a shot looking down into the nest which is usually occupied by a family of birds.

The Mammoth Hot Springs Terraces are massive mounds, built up by deposits from the hot springs centuries ago. Although the springs are somewhat inactive today, the terraces are nevertheless good for some shots in the morning from the south side looking north. Kodachrome is a good medium to use here, but black and white film, filtered with a heavy red gelatine, will give you a pictorial shot.

Use Heavy Filters

From Mammoth you can take the Loop road with your first objective the Lower Geyser Basin. On the way you pass through the Hoodoos, giant, fantastic shaped rocks. Long shadows, clouds and heavy filters are the props that will help you get outstanding shots here.

A little further on is Golden Gate—merely a pass in the mountains as you come up to the wide plateau. There's nothing exceptional here, but a scene of your car, or other cars passing along the road with the Golden Gate formation in the background might fit in to a sequence.

Next comes Apollinaris Springs—good for gag shots, but hardly worth much footage or effort. Then there will be hot pools and Obsidian Cliff, but it's best to save footage for other attractions that are more photogenic.

If you are traveling the road in the late afternoon you might be fortunate in getting a shot of moose in the meadows to the right, near the point where the Park Service has put up signs "Moose."

But in that case it will be too late to do much work at the Lower Geyser Basin when you arrive there. If you really want to do a thorough job in Yellowstone you will probably have to double back to get some shots that were not favorable when you first passed.

Best Yet to Come

The Lower Geyser Basin is a large area of great underground activity which manifests itself in the form of innumerable hot springs and small geysers on the surface. It is a definite basin and

Feeding the grizzlies, sometimes as many as forty, at the hotel in Yellowstone. Spectators are protected.
Photo by Charles W. Herbert, A S C

an effective long shot can be made from the rim of the basin.

Try to be sure to select a camera position that gives you a geyser or steam vent in your foreground and shoot while a regular Ranger-conducted tour is winding its way along the trail in the bottom. There will be lots of things to shoot here, but don't use up too much film, as your best subjects are yet to come in the Upper Geyser Basin, the Lake Region and the Canyon Area.

Paint Pots in Morning

So it will be a smart idea to make your way to the Upper Geyser Basin area around Old Faithful now and make your headquarters in that vicinity. You will need several days there really to do justice to the attractions, and some research and location work will be invaluable to determine camera positions and the best time of day for important shots.

From Old Faithful you can double back toward the Lower Geyser Basin to get some of the geysers and by all means the paint pots. You will have to shoot the paint pots in early morning or late afternoon in order to get contrast and make them stand out.

Everyone has heard of Old Faithful and everyone wants to see it erupt. There is a constant nervous tension surrounding this area as people ask when Old Faithful will erupt and rush back and forth to the formation to be sure that they see it.

These questions have become so persistent that the Park Service has installed clock faces with movable hands at all places where people stay and assemble. The Ranger Naturalist on duty sets the hands to denote the time of the next eruption.

You can work up a very dramatic sequence by starting with the Ranger setting the hands, then showing people gathering around to observe the time, then flash to the Old Faithful cone with steam escaping; back to the clock more people gathered around and moving away anxiously toward the geyser formation; then another shot of the cone as it spurts out a small column of hot water and steam, then build up a shot of a group of people hurrying to see the show, large crowds waiting with their eyes intent on the cone.

Another spurt from the cone, closeups of spectators watching, other spectators crowding into points of vantage, a closeup of a tourist adjusting a camera, a flash of Old Faithful as it starts to erupt, a flash back to the spectators all busy looking and taking pictures and a full view of Old Faithful in all its glory, back to the spectators with closeups of them really looking in amazement and an end shot of Old Faithful beautifully framed between some trees as it erupts at its peak.

Old Faithful Geyser, Yellowstone Park
Courtesy Northern Pacific Railway

Kodachrome if—

To get a sequence as complete as this you will have to attend several eruptions and you will have to arrange for some co-operation from your spectators to be sure that they don't spoil the effect of your sequence by looking at your camera as you shoot at them instead of at Old Faithful.

Kodachrome will of course be effective here if the sun is shining and you have blue sky. Be sure that you find out where you can make a general view that will include the top of the geyser in your frame. Thousands of pictures are made of Old Faithful every day in which the result is a mass of steam across the picture because the picture shooter is too greedy and gets too close.

Also watch the direction of the wind and don't take a position where the steam will drift toward your camera. Windless (calm),

crisp cool days with blue skies are best for shooting Old Faithful.

A heavy red filter will make the white steam stand out boldly against a dark sky. It's picture suicide to shoot Old Faithful with orthochromatic film or on a hazy or rainy day. Wait for the ideal conditions and use panchromatic film with a 23-A or 25-A Red Wratten Filter.

The museum at Old Faithful has some interesting displays that you can get with two photofloods if you have the time and patience.

Get Boiling Water

Around the Old Faithful area are innumerable other geysers and hot springs. You will get worn out if you try to see or shoot them all, but its easy to get effective shots of Punchbowl, Rocket Geyser, Grotto and Castle Geysers as well as some of the more active hot springs.

In shooting down into the hot springs try to get where the water is boiling and wait till a gust of wind blows away the steam. You can stop 'way down on all of these formations as the light is intense and there is steam all around.

Some of the largest and most spectacular geysers erupt at very uncertain long intervals, so unless you can learn from the Ranger Naturalist that they are sure to go it's best not to waste too much time waiting. Besides, Old Faithful will always accommodate you and one good geyser is really all that you need in a Yellowstone Park reel.

If you want to emphasize the great swarm of tourists that visit Yellowstone you can get your best shots around Old Faithful at the hotel, the lodge and the campgrounds.

With Old Faithful wound up on the take-up side of your camera you can take a deep breath and head for Yellowstone Lake.

Coming down from the continental divide toward Lake you should be able to pick up several scenic shots that will not go amiss in your final film.

Wait for Low Sun

Your first point of contact with the lake is at Thumb, where there are more paint pots in case you didn't get good shots back between the Lower Geyser Basin and Old Faithful. Remember again that a low sun casting long shadows is essential.

The road traverses the shore of the lake now for twenty miles before you come to the headquarters at Lake. Try to sleep at Lake so that you can get a sunset shot from the dining room of the hotel or lodge or from the shore through the trees.

Motor boats are available at Lake, and you can pick up some shots with pleasing variety if you arrange a party with two boats so that the cameras in one boat can shoot the other boat racing alongside with a rugged mountain backdrop.

Down at the far end of the lake there is Molly Island, where white pelicans and gulls from California nest in the summer. If you can be there in July you will be able to get some swell shots of them flying up from the island as you pass in a motor boat.

At the outlet of the lake is Fishing Bridge, a sure enough bridge where people sure enough fish. They are there all hours of the day in numbers varying from twenty-five to two hundred. Little imagination will be required for you to pick up an interesting series of shots here even if you don't get a shot of an actual catch.

Canyon a Spectacle

From Fishing Bridge you will want to head for Canyon and the Yellowstone Upper and Lower Falls. On the way you will pass the Mud Volcano and Dragon's Mouth, both worth shots.

The Canyon is a spectacle good for a lot of time and effort to get the best shots. There are many points of vantage, each of which have one time a day that lighting conditions are best. I believe that Artist Point is the best for a general view of the canyon, as it enables you to get some pictorial natural foreground.

Grand View and Inspiration Point have advantages, too, so it's best to make several general views and select your most impressive when you cut your film. As the whole canyon has been made by the force of water a dramatic and logical sequence can be built up with shots of the water falls.

Get a full view, then a shot of the brink looking down, then a side view, a tilt down with the water, a general view from an angle, other closeup shots of rushing water, tourists standing on the platform, and end with a full screen shot made from the floor of the canyon.

Rivaling the Canyon in popularity are the Grizzly Bear feeding grounds nearby. Each evening a host of park visitors are allowed to enter the inclosed area and take seats in a prepared amphitheatre to watch the show.

Garbage from the hotels has been placed on the cement platform and just before sundown the bears come in from the back country to get a free handout and put on a wild animal show unequaled anywhere in the world. Sometimes there are as many as forty grizzlies, many with cubs, twins, triplets and rarely quadruplets. They stalk defiance at one another as they approach and many fights result.

If you are cautious and observing and have a good telephoto lens you can get some splendid action shots from an area especially set aside for photographers.

Always there is a Ranger Naturalist who gives a lecture and other Rangers standing guard with high powered rifles. Good shots can also be made of the audience. Unfortunately the seats face the west and you will have trouble with the sun unless you have a good protective sunshade or unless you wait until the sun is down behind the trees.

Anti-Climax

From Canyon the loop road goes back to Mammoth Hot Springs, passing Mount Washburn and Tower Falls en route. Unless you have some particular reason to want to leave the park through the Gardiner Gateway then it will be an anti-climax for you to go to Mount Washburn and Tower Falls looking for pictures after what you have already done. Take the Cody or Cooke City Roads to get out going east or the South Gate to go west down through Jackson Hole.

If you have watched your chance and shot whenever you were sure that you had a worthwhile scene and not just shot everything that came along you should have the foundation for a reel on Yellowstone.

Then if you have made special effort to get closeups and cut in shots to carry the interest along you can go happily on your way, ready to re-enact it all when you get busy cutting on a rainy day back home this winter.

B&H DESIGNS CABINET FOR PROJECTOR AND KIT

PROVIDING at one fell swoop a place to store home movie equipment and a means of placing the projector in the most advantageous position for projection, the new walnut cabinet and stand just announced by Bell & Howell is a good looking piece of furniture, too. It may be used with silent or sound equipment

The chief feature of the cabinet is its elevating projector stand. Upon the top of the cabinet rests a walnut panel, which is really the projector platform mounted at the end of a sturdy steel column concealed within the cabinet. Turning a crank moves the column upward, elevating the platform, with projector in place, to any height up to fifty-six inches, well above the heads of the seated audience where projection is best. The stand is perfectly rigid, and it may be locked securely at any height.

Mobility

Another feature of the cabinet is its extreme mobility. Concealed wheels, large enough to roll easily in the deepest carpeting, permit the cabinet to be moved from the wall to the point of projection as easily as a tea wagon When not in use, the cabinet serves well as a conservatively decorative stand for a lamp, potted plant, bookends, etc. And the back is as beautifully finished as the front, for perfect center-of the-room appearance.

Ample storage space is provided below for both sound projector and speaker, or for whatever silent movie equipment may be used, while two large drawers will hold reels, splicing equipment, etc.

The new cabinet stand is finished in polished walnut, which matches the Filmosound deluxe model, and in gray, for school use or for homes in which movies are shown in the less formal recreation or "rumpus" room

Cabinet size overall, 36 inches high, 36 inches long and 22 inches deep Weight, 125 pounds

Buffalo Amateur Cinema

The annual contest of the Amateur Cinema Club of Buffalo revealed some splendid examples of amateur cinefilming. Interesting to note was the increase in Kodachrome, as well as the 8mm film.

First prize was awarded to Howard E Evert's 8mm Kodachrome, "Brittania," which was a delightfully produced vacation film Emerson Aldrich placed second with his 8mm Kodachrome record of the World's Fair William Ferguson took third prize with an 8mm. Kodachrome of water subjects

S. O. S. Representing Simpson

Announcement has been made that Simpson Optical Manufacturing Company of Chicago, makers of projection lenses, sound optical systems and condensers, has appointed S O. S Cinema Supply Corporation as their exclusive export agents

Loan Big Game Herd Films to Civic and Other Groups

Management of herds of big game and other wildlife to yield the largest and most useful returns is proving of increasing value on the National Forests, according to a new sound movie, "Vanishing Herds," produced by the Forest Service, Department of Agriculture, in Washington, and now available for loan to civic, farm, school, club and other groups

How State and Federal agencies are cooperating in regulating the size of the game herds to the capacity of the range is shown in the film, which contains a number of spectacular "shots" of deer and other big game

Subjects of other recent sound films also available include recreation on the National Forests, shelterbelts, cropping southern pine woodland, and managing the western range for livestock and for age production.

Upper left, new B&H cabinet stand fully elevated, with de luxe Filmosound ready for use. Upper right, the commodious storage compartment holds Filmosound and speaker. Below, the closed cabinet fits well into any decorative scheme, and is shown here as occasional plant stand.

Twentieth Century-Fox Holds Preview for Its Big Camera

By WILLIAM STULL, A.S.C.

ON the evening of August 19, the first of a series of ten new Twentieth Century-Fox cameras was unveiled at an informal dinner attended by the entire membership of the company's camera staff The affair is stated to be the first occasion on which the executives of a major studio have met to discuss technical matters with the full personnel of the studio's photographic staff—directors of photography, operative cinematographers and assistant cameramen

The new camera was designed entirely within the Twentieth Century-Fox studio, Grover Laube, head of the studio's cinetechnical machine shop; Robert C Stevens and the late Charles Melvin Miller having collaborated on the design and development of the device

Two cameras of this design were built experimentally within the studio's own camera shop, and have successfully completed nearly five years of service on actual production

The present production order of ten units, with which the studio's camera department is being completely re-

Sponsors of the new silent camera · Left to right, Designer Robert C. Stevens, Supervisor of Photography Dan B. Clark, A S C., and Grover Laube.

equipped, is being built by Cine-Simplex, of Syracuse, N.Y After completion of Twentieth Century-Fox's order, Cine-Simplex will manufacture the cameras for the open market

Features Unchanged

The basic features of the camera remain unchanged from the original experimental model described in the December, 1935, issue of this magazine. Numerous detail refinements have been added, however, through consultation between the designers, Photographic Supervisor Dan B Clark, A S C, and the members of the studio's camera staff

The camera housing is cylindrical in shape, mounted in a yoke-shaped base. In focusing, the case rotates on the axis of the main shutter shaft, thus swinging the film-carrying aperture away from its normal position behind the lens, and replacing it with the ground-glass focusing screen and its associated magnifying system

Both of the bearing surfaces upon which the cylindrical case rotates are completely inclosed and thus protected from dust and dirt Positive, cushioned stops limit the travel of this shift, and prevent both jar and misalignment. The focusing eyepiece is adjustable to suit the eyes of the various members of the camera crew, and is calibrated for convenient adjustment

The intermittent film moving mechanism of the camera is based on a special cam which not only permits the film to remain at rest for a longer period of exposure, but at the same time gives a slower take-down motion, moving the film at lower speed, and with slower, more uniform acceleration and deceleration, than is ordinarily the case

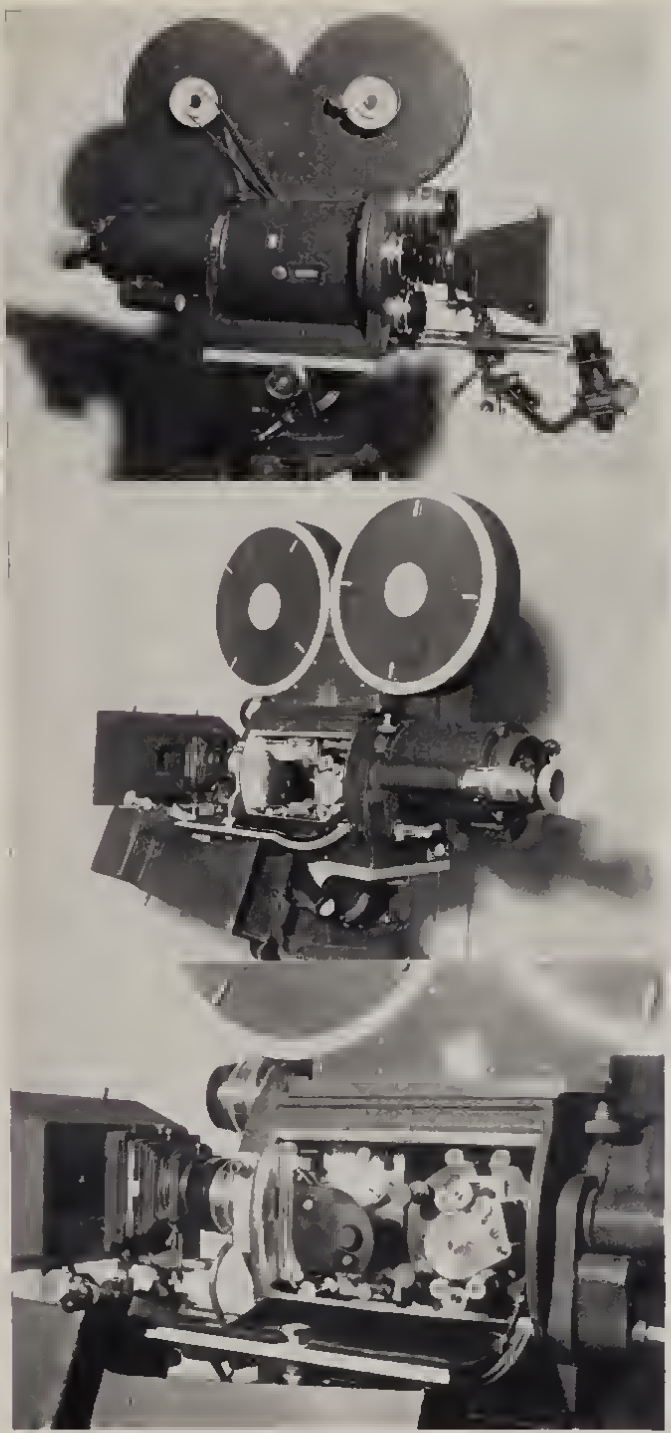
The take-down pins are stated to have no vertical movement at the time they engage the film perforations, but to move straight in and out Both these pins and the registration pins are shaped with extreme accuracy

Virtually Noiseless

Due to this type of intermittent, the Twentieth Century-Fox camera is enabled to use a shutter with the unusually large aperture of 200 degrees This shutter is manually adjustable when the camera is at rest, but does not include provision for making fades or for altering the shutter aperture while the camera is running

The camera is virtually noiseless in operation, requiring no blimp or other soundproof covering even when used within a few feet of the microphone E H Hansen of the studio's sound department is authority for the statement that the new camera's noise-level is actually somewhat below that of the conventional camera-and-blimp equipment the studio has previously used

In some tests, this reduction in camera-



Three views of first production model of new Twentieth Century-Fox Camera, built by Cine-Simplex. Note built-in scene slater fitted to matte-box arms.

noise level has been measured at as much as 2 db Designer Laube also states that the movement tends to become slightly quieter, rather than more noisy, with use and normal wear

The lenses fitted to these newest editions of the Twentieth Century-Fox camera are Bausch & Lomb "Baltars," to which Bausch & Lomb have applied their own, special non-glare treatment. They are believed to be the first objectives so treated by a major optical firm, and placed in commercial use.

The diaphragm calibrations of these lenses are based on a system developed by Clark and Laube, in collaboration with the Bausch & Lomb engineers, using the actual transmission of the lens, rather than the physical area of the aperture, for determining the stop calibrations. This system is held to result in greater uniformity of lens-transmissions and calibrations.

Single Focusing Scale

The lens-mounts are so designed that a single focusing scale suffices for all lenses. This is done by means of a special mounting, designed by Laube and his associates. Essentially, this mount consists of three collars the outer collar is attached to the camera, the inner collar is attached to the lens, while an intermediate collar acts as a cam to provide the focusing movement.

In this mount, the lens does not rotate in focusing, but moves straight in and out as the intermediate collar cam is rotated These cams are so designed that regardless of the focal length of the lens in question, a given degree of rotation of the cam collar will focus each lens at a given point

This permits the use of a single, remotely located focusing control and scale for all lenses A simple, mechanical linkage interconnects this control with the lens-mount and with the monitoring finder

The finder is mounted especially close to the photographing lens, minimizing parallax The remaining finder-parallax is automatically compensated by the finder through a linkage which moves the finder-lens laterally, producing an effect similar to that of a sliding lensboard on a still camera. The extent of this movement is governed by a cam which coordinates it with the focal length of the lens used

A single cam coordinates the finder with the entire normal range of foci from 35mm to 75mm, and two additional cams provide for the less frequently used, longer-focus objectives such as 4-inch and 6-inch lenses

New Scene Slate Device

The new cameras are being fitted with the Twentieth Century-Fox scene-slating device (described in the July American

Assistant Cameraman Bud Mantino shoulders the 125-pound Twentieth Century-Fox Camera.

Cinematographer, p. 122) As heretofore with conventional cameras, the practice at this studio has been to open the camera before each "take," and mark the frame in the aperture, to provide a synchronizing start mark.

In the new camera, this is eliminated: shifting the camera to focusing position automatically opens the shutter, so that when the camera is returned to photographing position a frame of film is fogged by this open shutter, providing an excellent starting-mark.

A very convincing demonstration of the superior ease and speed of operation of the new camera, as compared to conventional camera-and-blimp combinations, was given at this dinner. With Supervisor Clark holding a stop-watch on the proceedings, an operative crew (operative and two assistants) swung each camera into alignment on a scene, slated it, checked focus and exposed 45 feet of film, stopped, slated the next "take," and made another 45-foot "take" of the same set-up.

With the conventional blimped camera outfit the time required was 2 minutes, 15 seconds. With the new Twentieth Century-Fox camera, only 65 seconds was required for all operations, including exposing the two 45-foot "takes" lasting a total of 60 seconds' photographing time!

Weighs 125 Pounds

It may also be mentioned that the new camera, ready for action and including motor, magazines with 1000 feet of film, tripod and all accessories, is approximately 125 pounds, as compared to an average of over 400 pounds for most conventional camera-and-blimp combinations; the latter's weight is usually further increased by the weight of the heavy dolly necessary to support the camera and blimp.

The tripod used with the new camera is of the type familiarly used for silent pictures, but is fitted with a new, hydraulic freehead developed by Twentieth Century-Fox's designers. Both the pan and the tilt movements are governed by hydraulic mechanisms in which resistance is provided by transferring heavy grease from one chamber to another through an adjustable pin valve. The smoothness of the action imparted by this mechanism has to be felt, rather than described, as it is unique among modern equipment.

Perhaps the best description is to state that this fluid drive provides the smooth movement of the old-time Akeley gyro head without the gyro's noisy operation. There is no mechanical friction adhesion to be broken at the start of a pan or tilt, the movement starts smoothly and remains uniform regardless of speed.

During the remarks preceding the unveiling of the new camera, Studio Treasurer Metzler and Studio Manager Koenig both paid high tribute to the ingenuity of the Twentieth Century-Fox technicians who developed this camera. Metzler read off a most imposing list of inventions recently devised by Twentieth Century-Fox technicians and put into operation by the studio, and stated strongly that it was the studio's policy to encourage and utilize any such inventions which might aid in producing pictures more easily and more economically, or in putting a better picture on the screen.

Product of Studio

The new camera, he said, headed that list, and was an object of special pride to the company, as it had been conceived, designed and perfected wholly within the studio. This development, it may be added, began as an individual spare-time project on the part of the designers, and the first experimental model of the camera was designed and built at no cost to the studio aside from the actual material used.

Chief Designer Lauhe in replying paid tribute to the encouraging, cooperative spirit of the studio's executives, and stressed the fact that this camera was a "cameraman's camera," for innumerable features of the design were suggested by practical cameramen on the lot, while virtually every feature had been checked and cross-checked with the directors of photography and their crews before determining on the specifications of the final production model, in order that the camera might emerge not only the most technically perfect instrument possible, but also the most completely practical unit that could be devised.

It is announced that this first production model of the Twentieth Century-Fox camera will receive its baptism of actual production in photographing "Tin Pan Alley"—a singularly inappropriate title for so silent a camera!

RUSSIAN BOOK DEMANDS CAMERA'S RECOGNITION

The Cinema as a Graphic Art. (On a Theory of Representation in the Cinema.) By Vladimir Nilsen. With an appreciation by Sergei Mikhailovitch Eisenstein. Large octavo, 227 pp. Over 200 illustrations Translated from the Russian to English by Stephen Garry. With editorial advice from Ivor Montagu. $4.

As this book was published in England more than two years ago and as yet had not been brought to the American market, the Williams Book Store, 81-87 Washington street, Boston, contracted for the entire remaining stock shortly after the outbreak of the war. The books now are in this country and delivery will be immediate.

As to the scope of the work perhaps the dedication acceptance on the part of Eisenstein may well serve.

"I am eager to accept the dedication to me of your book, for it is a pleasure to recognize that the methods of approach to the artistic problems of film creation used at the directors' faculty of the State Institute of Cinematography, of which I have been in charge for the last five years, have now extended also to the faculty of cameramen.

"I appreciate your effort to make the first steps toward clarification of the specific problems in the work of the cameramen considered as problems of art—that light, indeed, in which they should be faced and considered. In this way you are successfully profiting from the great experience you gained during your work as second to so great a master as Eduard Tisse on my productions 'October' and 'The General Line,' and also from your own successes as first cameraman during the last two years.

Artistic Collectivism

"This experience, together with the serious and scientific approach we have introduced and are trying to cultivate in our Film University—the first in the world—is what renders your book of real value and interest to every one concerned with the work of the cameraman as an artist. Regarding him—the 'man who turns the handle'—as such is the only fair, right and useful way of looking at him.

"This attitude characterizes your book, and is due to that principle of artistic collectivism, or teamwork, which is so typical of our Soviet methods of creation and contrasts so strongly with the individualist approach to art typical of the bourgeois conception. To this principle of creative collaboration we owe the most brilliant successes in the history of our Soviet cinema. I wish the book every success."

From the drop of the hat in the more than hundred thousand words of this book stress is laid on the fact the cameraman is an artist, that the film is a synthetic art, that a cinematographic film is built up as the result of collaboration of a numerous creative group: Scenarist, director, cameraman, sound recordist, composer of the musical score, art director and actor.

"A highly complicated technical process is involved in cinematographic art," declares the author in the second paragraph. "The modern cinema is not only a specific form of art, but a branch of industry, developed on a peculiar industrial basis."

The author tells how the development of productive forces at the beginning of the nineteenth century started a train, led to the creation of photographic technique, to the moving picture. "But the one man who wields the special technique of the cinematic process," declares the writer, "remains the cameraman."

Systematic Study

The book sets forth that the technique of film photography, built up on the basis of the pertinent facts of photochemistry, optics and mechanics, can be listed in six principal divisions. To carry out the various requirements of the director, it is pointed out, the present-day cameraman must be master of all sorts of camera work which demand all sorts of protracted and systematic study in a number of sciences.

The author declares that during its four decades of existence cinema practice has accumulated a rich empirical material, so that the formulation now of certain conclusions certainly is not premature. The precise role played by the cameraman in the creative process of making a film has already been the subject of frequent discussion, abroad and in the U. S. S. R.

In the bourgeois cinema, he says, the cameraman's creative tendencies are to some extent inhibited and his work reduced to the narrowly technical process of photographing the film. He observes this exclusion from the creative group is to be attributed to the organization of bourgeois film production and the nature of its aesthetics, in both of which social limitations tend to prevent a clear approach to understanding the specific qualities of the new art form. He declares the Soviet cinema is founded and developed on other principles.

Book as a Whole

No better guide to a quick and correct indication of the contents of the book can be had than to name the titles of the chapters:

Creation and technique in the cinema.

The compositional construction of the shot:

- Pictorial treatment in film
- The cinema shot
- Shot editing
- The elements of shot composition:
  - The limits of the shot (frame of the image)
  - The camera angle
  - Viewpoint and foreshortening
  - Perspective unity
  - The optical design of the image
  - The lighting and tone of the image
  - The time factor

Executives and directors of photography of Twentieth Century-Fox at unveiling of new Twentieth Century-Fox Camera. Left to right, seated, Robert C. Stevens, Grover Laube (co-designers of new camera), Studio Treasurer F. L. Metzler, Supervisor of Photography Dan B. Clark, A.S.C.; Charles G. Clarke, A.S.C.; standing, Harry Davis, A.S.C., Edward Cronjager, A.S.C.; J. Peverell Marley, A.S.C.; Virgil Miller, A.S.C., George Barnes, A.S.C.; Leon Shamroy, A.S.C., and Ernest Palmer, A.S.C. All Twentieth Century-Fox production directors of photography are shown except Arthur Miller, A.S.C., who left before picture making due to an early call. Photos by Jack Woods.

Methods of working out the scenario
The production scenario
Review of technical methods of shooting
Creative problems of the cameraman's art
The "reproduction" period
Pictorial influences
The cinema and pictorial art
The theory of photogenics
The role of the cameraman in the Western cinema of today
The development of the art in the cameraman in the Soviet cinema
On creative method and style in the art of the cameraman

Treatment Bulks Big

A paragraph taken at random near the close of the book gives a cue to the spirit of the work, to its style, to its interest and its information. We quote:

"The greater the development of varied genres in Soviet cinema, the more sharply will the problem of genre confront us in the cameraman's art. In fact, the same landscape can be optically and tonally treated in quite different ways By applying a dense light filter we can give it a pessimistic tinge, thickening and lowering the tone

"Or it may be rendered as sunlit landscape with a broadly deployed depth of perspective, or, finally, elements of aerial perspective can predominate, which will completely change the character of the perception once more Such distinctions are especially striking in the treatment of a portrait, where essential modifications in the transmission of the facial proportions can be optically achieved."

Nilsen sums up his book by demanding for the Soviet cameraman the same as is demanded for the cinema director in his sphere. to bring the cameraman into the creative period of preparatory work on the film, and into participation in the creative process of making the film from beginning to end

"This is the sense in which the question of interrelationships between the director and the cameraman arises," Nilsen goes on. "A correct understanding of the cameraman's functions, his conscious participation in the process of work on a picture, and the unity in the attitudes of the entire group, which unity must pass through all the processes of work on the film, force us to regard the cameraman not as a technical executant but primarily as a co-director

"The creative group, welded by the organic unity of the director's and cameraman's creative attitudes, must become the basic production link in the Soviet cinema system.

"From the position of technical executant the Soviet cameraman has raised himself to the level of a creative worker, fully entitled to claim an author's participation in making the film Viewed from this angle the present position of the Soviet cameraman is on the road to full recognition, but that of the Western [the American] cameraman must be regarded as wholly unsatisfactory."

There is great elaboration along these same lines, well worth study by the Western cameraman.

The Camera Gadgeteer. By Hermon Gabriel, author of "Composition Simplified." Fomo Publishing Company, Canton, Ohio 64 pp 4 by 6 inches, nearly all drawings and pen and ink text, 75 cents.

The author's foreword perhaps will give the best summary of the contents of the booklet "The advancement of photography in recent years can be attributed to the inventive genius of those who call themselves amateurs," writes the author "Color photography, fine grain developers and many other achievements have had their inception in the fertile minds of camera gadgeteers Through their persistent efforts and desire to create useful gadgets they have lifted photography from a hobby-for-the-few to a hobby-for-the-many

"In the following pages will be found many useful ideas, gadgets and formulaes that will lessen the cost of photography and make it more enjoyable as a hobby or a profession Those who are skilled in the use of tools can make gadgeteering a profitable source of income by building equipment for others. The author has endeavored to keep these plans and text so simple that anyone can follow them."

Something new under the sun! The world's largest exposure meter Little Miss Jill Harrold, cute three-year-old of Schenectady, N. Y., uses the world's largest exposure meter to make sure the photographer sets his camera properly to get her picture. Built exactly to scale by General Electric, the giant meter is 216 times bigger than the standard model for use by photographers in making pictures

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Chicago Cinematographers

The Chicago Cinematographers is an organization of advanced motion picture amateurs living, principally, in Chicago and its suburbs The club was organized in the Fall of 1939, its founders having in mind the pleasure and sociability which could be derived by a group of like-minded men interested in the pursuit of their hobby.

The fundamental and ultimate objective was the production of movies beyond the stage of mere superficial editing and titling In attaining this end, many members have contributed to the art of cinematography by producing pictures carefully and thoroughly edited and titled, some augmenting their pictures with suitable musical accompaniment. Others have contributed by lecturing on phases of moviemaking or acting as judges at contests. The founders did not have in mind in any way competing with existing clubs, but rather to form an organization of amateurs interested primarily in the more advanced aspects of cinematography

One principle of membership for which the club strives is to so maintain a group of men of similar talents, maturity and solidarity that they will have a maximum in common, and will be about equal in their receptivity of information passed out at the meetings by members and speakers.

The Club convenes monthly, and all meetings consists of dinner, a speaker, and the screening of outstanding members' films

The officers for 1940-1941 are Carl Berquist, Jr., president, and K. P Knowel, vice president, both of Hinsdale, Ill., and Art Josephson of Chicago, secretary-treasurer S. F. WARNER,
1538 Marengo Avenue, Forest Park, Ill.,
Chairman Publicity Committee.

Preview Specifications of Theatre Issued by Council

The Research Council of the Academy of Motion Picture Arts and Sciences has issued to interested theatre operators copies of specifications for a Standard Preview-Theatre Auditorium Fader and a Standard Preview-Theatre Variable Equalizer. These specifications were drawn up by the Research Council's Theatre Sound Standardization Committee and approved by the Council August 14, for use by all studios in all preview theatres.

The use of this new standardized equipment by all studios in all preview houses will eliminate the necessity for each studio independantly adjusting the theatre equipment for each preview by providing adequate adjustable equipment control in each house.

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As the Summer Wanes

By George Blaisdell

Boom Town

M-G-M steps out in front again with "Boom Town," a melodrama of the first water. Even the most casual picture-goer will realize as he scans the leads in this story of oil—and love—there must be something out of the usual that is put into the hands of such a crew: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan (the company is placing these players—we're not). Lionel Atwell, Chill Wills (we haven't the honor of his acquaintance, but we assure you he's good), Marion Martin, Minna Gombell, Richard Lane and Frank McGlynn.

Jack Conway directed and John Lee Mahin wrote the screen play from a story by James Edward Grant. The photography? Harold Rosson, A.S.C., was in charge. It was a splendid all-around job, with an abundance of special effects, both in footage and variety. There must have been many who contributed to the high level of excellence.

What in the usual picture is an inconsequential factor in "Boom Town" merges into a more or less important place—we are speaking of a matter as it is viewed by the public and not as it is estimated by the important women in the cast and consequently by the photographers: the registering of the feminine features on the screen.

To the women concerned it is in importance exaggerated of course. Usually one headache to a picture is a strong enough average. But in "Boom Town" there is a quartet of 'em. Count 'em: Claudette Colbert, Hedy Lamarr, Marion Martin as Whitey and Minna Gombell as Spanish Eva. There are probably others, but these stand out like a sore thumb. They will delight the eye of every photographic minded person who is so fortunate as to have a chance to gaze on them.

But the picture has a right to be judged on its substantial elements and not, after all, on its inconsequentials. Primarily there is a story—human, understandable, of Ups and Downs, of almost inconceivable success at one period, followed by a complete Down and Out.

It is a story of mutual regard, yes, affection, between two men, both in love with the same woman. The love of the unsuccessful suitor for the woman never wavers. That of the successful one unquestionably does, how much so each one out in front must judge for himself.

It is a story of a battle between two men in the main and a women also whose life touches the lives of both more than incidentally. One of those men, Gable, possessed her, but not to the exclusion of other women; the other man, Tracy, did not possess her, but in his mind there was no other woman.

When it was apparent to all concerned the first man's affection was divided the second man frankly planned to break him, to put him under Federal indictment, to strip him of everything he had. The first was told by the second his wife would seek a divorce. Of course it could be arranged he would be permitted to see his child occasionally.

It had been a fast picture before this. But the many minutes of tightly drawn suspense were speeding to a pounding close. In court the husband underwent a grilling cross-examination. The wife also faced a hostile district attorney. Then came the second man to the stand. Unable to agree with the district attorney he appealed to the court to be permitted to tell his story in his own way. The court consented.

It was a dramatic recital. The house knew it was true. As it was unfolded the husband, with drawn features, leaned on each word, realizing the witness was doing his utmost to acquit. The truth was dawning on the wife. At the conclusion of the testimony pandemonium broke loose. The judge abruptly adjourned court. His mind was made up for acquittal.

The picture runs two full hours. That is a long time, but it does not so seem. It's a rich two hours.

•

I Love You Again

William Powell returns to the screen after a long absence through illness. He will be welcomed back. In M-G-M's "I Love You Again" he is teamed with Myrna Loy, a combination as popular as always. The theme is one of the screen's earliest, that of amnesia, or lost memory, for a matter of several years. There was a bang on the head and the head was off. There was another bang on the head and the head was on again.

There is plenty of fun in this Jekyll-Hyde story of the man who is transformed from a life of gayety and ease and entire absence of scruples to one quite the reverse—to a man of strict frugality and even stricter abstention from alcohol, to a man who in his prosperity and village prominence takes a wife. It is to her later regret, as upon the husband's return from a lone trip to Europe she has planned a divorce. Her views change rapidly as she realizes the change in her husband. The divorce matter is dropped.

There is a short cast, which has the tendency to centre the interest. Those other than the two leads are Frank McHugh, Edmund Lowe, Donald Douglas and Nella Walker.

Oliver T. Marsh, A.S.C., is director of photography. There is a wide variety of scenes and settings—of the sea and shipboard; and of the big town and of the small town.

•

Flowing Gold

Warner Brothers' "Flowing Gold" is stirring melodrama, a tale of oil fields, of drilling, of hazard, of venture and adventure. There's a love angle to it, too. It may be slow in starting, that love side of the tale, but it moves fast at the end. There's a touch of renunciation, too, to give it flavor. Pat O'Brien furnishes the latter theme. John Garfield and Frances Farmer are the ones who get acquainted in a quarrel, and continue to quarrel until the showdown comes.

There's an abundance of excitement, of genuine movement all the way through.

Sid Hickox, A.S.C., is director of photography and Byron Haskin, A.S.C., and Willard Van Enger, A.S.C., supervise the special effects. They all have plenty to do. It is well done, with resulting conviction to the professional as well as to the layman.

•

Rhythm on the River

Paramount scored in "Rhythm on the River," with Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant, Charley Grapewin, not to mention numerous others. It was an unusually good crew. Crosby always delivers. Time was, and not so long ago, when a certain reporter abominated his songs and anything like them. But no more. Crosby of course has changed his style—he must have—anyway, anything he sings is really liked. He has a great personality, too.

Mary Martin goes through this picture not as a singer primarily but as an actress. If you doubt that statement watch the young woman as she follows the supposed happy-go-lucky, irresponsible young man as he first reveals to her his charm as a singer. You may watch many pictures, but you may not get another flash like that.

Basil Rathbone was in a role perhaps unusual to him, but of course it was filled—to the brim. And Oscar Levant, he whom we all have learned to get acquainted with—and to like—in "Information Please," sits at a piano at times through the picture. He is great at it, and he is good away from it. Ad libbing is permitted to those who may be trusted in this picture, with the benevolent connivance of Director Victor Schertzinger, and Levant is one of those who pleasantly indulges in that unusually rare recreation.

The picture is really worth while. It

will register as a hit in town or village, perhaps in village the hardest.

Ted Tetzlaff, A.S.C., is director of photography. He has a wide sweep of staging on which to work. There is, for instance as one end of the scale, scenes on a stranded ferryboat, its interior dimly lighted at night, with Bing Crosby singing to the amazed and adoring Mary Martin.

At the other side of the shield is the setting of a nightclub, spacious, of real class. In this setting is Mary Martin, a closeup, singing a song in which she has much more than a casual interest. We commend this closeup to the careful attention of those photographically inclined. They will find something that will much interest them.

●

Men Against the Sky

RKO-Radio's "Men Against the Sky" is an interesting picture of the air, of airplanes as the title implies. Richard Dix is the leading figure. In the beginning he is winding up a career of twenty years in the air—through all the parts of piloting, straight, airmail, and as the elbow begins to develop a bend deteriorating into the carnival and theatrical calling. The end comes for a time when a plane is wrecked and the pilot lands in a hospital—grounded by the Government.

Other players prominent in the cast are Kent Taylor, Edmund Lowe, Wendy Barrie, Granville Bates and others. The tale has to do with the building of an airplane that is fast, of the technical side of construction. The parts that stand out on the screen are of testing the ship—or a ship—but it is done in so convincing a way that it glues the spectator to his seat.

Frank Redman, A.S.C., is director of photography. Vernon L. Walker, A.S.C., is in charge of special effects. Both perform to the picture's advantage. There's just one more word—we want to emphasize that conviction thing.

●

The Great Profile

Twentieth Century-Fox has produced "The Great Profile." It might have titled it, having in mind how the great public is going to receive it, "The Great Question Mark." In this picture John Barrymore plays himself as The Buffoon—plays the part with all the great misdirected talent he can bring to bear.

It is quite possible a large enough portion of the public will accept the antics of this man who in genuine ability outranks all other actors to give life and profit to "The Great Profile." There will be many who even as they laugh will feel that what they witness is profanation, not comedy. Whether you like the subject or not, there are the same incomparable voice and gestures—and grimaces.

But the show was not all Barrymore's—not by a jugfull. Gregory Ratoff was very much present, from the beginning to the end. Anne Baxter, Mary Beth Hughes, Lionel Atwill, Willie Fung were in the cast.

Ernest Palmer, A.S.C., was director of photography. While the rest of the show was topsy-turvy there was nothing like that in the camera division. It was serene there.

●

Mystery Sea Raider

Paramount's "Mystery Sea Raider" is a good story of the sea. It is a story of intrigue, of love, and with an abundance of melodrama. It is well made, especially in its special effects department, in which there is much to be done. From start to finish, the work of the technical crew and players carries conviction. And that's the big answer all the time.

While the subject is of the war it may not be said to be offensively so—that is, of course, to the German nation, which is supposed to be responsible for the raider Onslow Stevens, commander of the American freighter turned German raider, gives an unusual performance, one that will provide no cause for complaint on the part of any German—or American either, probably.

Henry Wilcoxon is the commander of the American freighter when it puts to sea, but he soon is removed, along with his crew, by means which will be quite clear when they are demonstrated. Carole Landis is the feminine lead who goes through the hat of stirring adventures provided for the house.

Harry Fischbeck, A.S.C., and Dewey Wrigley, A.S.C., are the directors of photography, with Gordon Jennings, A.S.C., in charge of the special effects. The camera was most interestingly employed in the work on the picture. Photographers, amateurs as well as professionals, will enjoy following it.

●

The Golden Fleecing

It was good entertainment MGM provided in "The Golden Fleecing"—it was intriguing. Lew Ayres and Lloyd Nolan were in the top spots for the men, while Rita Johnson and Virginia Grey were in those for the women. It was a tale of one of these couples, perfectly honest, getting tangled with the other couple who singly or together were not so honest. Well-known actors were in support.

Leonard Smith, A.S.C., was director of photography—and had plenty of fun, meaning excitement at times, in making it. There were wild automobile rides, climbing along window ledges seventeen flights up, as well as other happenings designed to impart thrills and hold the attention, tight.

●

Lucky Partners

Last night we sat in on a delightful comedy—really delightful it surely was—RKO-Radio's "Lucky Partners," with Ronald Colman and Ginger Rogers. It is understood there were those persons who were unable to "see" the combination as a comedy team. But then they probably had failed to realize that some not so good actors might prove to be fair comedians, but good actors were sure to be good comedians.

In "Lucky Partners" several things are responsible for the unusual result. There was the direction, the "handling," of Lewis Milestone; the craftsmanlike interpretation of the players, and, better than the smartness or the cleverness of the lines, their quality. It was the 100 percent combination.

At the closing of the comedy was another court scene, in its mirth reminiscent of that of a week before. In this case no life was at stake, nor was any tragedy preceding it—or following it. The veteran Harry Davenport was on the bench on this occasion. He had a flair for securing truth out of error, understanding out of misunderstanding, for obtaining an avowal of mutual love from two clams.

The unusual screen play was by Allan Scott and John Van Druten from the story "Bonne Chance" by Sacha Guitry. Robert De Grasse, A.S.C., was director of photography and Vernon L. Walker, A.S.C., was in charge of special effects. The mood was gay all the way through the picture. The photography was in keeping.

It may be worth noting there was generous and prolonged applause through

(Continued on Page 428)

There was a line in Martha Scott's dialogue on Frank Lloyd's "The Howards of Virginia" which in Miss Scott's judgment was much too strong on the letter s. The erudite, whether they know how to spell it or not, sometimes describe the situation as sibilantic. Anyhow, Lloyd and Miss Scott went into a huddle. The situation was saved—and before the line was recorded. That's an old story for Frank Lloyd. He's been saving situations like that for a quarter century.

Good Projectionist Is An Artist

By CLAUDE W. A. CADARETTE

THE final thrill the amateur cinematographer enjoys in the course of his picture activities is the pleasure of presenting his endeavors to an audience in a pleasing manner. The projection of film is generally the main entertainment of the evening, therefore the presentation of your films must leave a good impression on your guests.

If your home is prepared for projection before the arrival of guests, you can facilitate the preliminary preparations by having chairs arranged and the screen and projector set in position. Your screen size must be sufficiently large to accommodate the number of guests you invite, but keep in mind that the length of your projection room determines the size screen you can use.

Those that have long living rooms or two connected rooms which are twenty feet or more in length are the most fortunate, as you are able to throw a large picture on the screen and accommodate a larger audience. Arrange the seats so that they are as much in line with the projector as possible, as the illumination of the screen falls off rapidly if seats are far to each side of the screen.

The first row seats should be at least three lengths of the screen width from the screen, as the quality of the picture increases as the viewer steps back from the screen.

"Bleed" Picture

The projector must be on a firm foundation or tripod with a single piece of felt under it to deaden the machine vibration. Its position should be behind the last row of seats so that the movements of the projectionist does not interfere with the attention of the audience.

After the screen has been set in position, align the projector so that the picture will slightly overshoot the screen about one inch on the borders, giving the picture a sharp clean cut edge. This "bleeding" of the picture gives a professional appearance to it and trims the edges.

Check the projector carefully, keeping it clean from dust and excess oil. Remove the gate and brush out the aperture to remove fine dust. Any foreign particle in this aperture will be very prominent on the screen and obviously very unpleasant.

Ascertain if the takeup reel is uniform in width, for any narrow parts of its rim may cause the film to bind and run off on the floor. Usually this is not known until the show is finished, and if the film has been stepped upon serious damage can be done.

With a test film, project a picture to get the proper framing before the audience is seated, so that the show can start without undue arrangements. If the projector lamp has darkened through constant use, replace it with a new one to get the most brilliance on the screen.

Screens and Wattage

Screen size depends on the wattage of the lamp in your projector, as you can make the mistake of using too much light on smaller screens blinding the audience and burning up any scene which leans to the overexposure side. Projectors equipped with lamps having a wattage to 200 should remain within a 48-inch screen. Three hundred, 400 and 500 watt projectors should be used on screens of 48, 52, 60, or 72 inch widths.

A 40-inch screen will accommodate about 24 persons, 48-inch about 40 persons, 60 or 72 inch screen approximately 200 persons. The screen must be placed at right angles to the projection beam axis, to maintain a uniform focus on all parts of it.

It is recommended that a good screen with a beaded surface be used, as the reflective quality of this type is very strong, giving a wide angle of brilliant illumination. Silvered surfaces are satisfactory but the light appears cold and harsh, and the reflective angle is very small.

Handle beaded screens with great care, as any wrinkle or kink will loosen the beads and leave a dull spot on the surfacing. After threading the film through the projector, turn the knurled post to assure yourself that the claw is grabbing the perforation. Leave sufficient loop above and below the gate to give the film a freedom of movement.

Never Flash White

When the film is threaded, run off the leader strip holding your hand in front of the projection lens or if your lamp has a separate switch, turn off the lamp. Remember that a screen should never flash white between pictures. As soon as the clear leader strip has passed the gate, remove your hand from the light path or turn on the lamp, and the show is on.

Focus the picture critically and watch the projector speed. Any unnatural action or flicker must be avoided, and it is good practice to keep your hand on the projector switch so that you can immediately stop it if the loop is lost or a splice sticks in the gate. This may save many perforations from being torn.

As the takeup reel fills up with film, the load of it causes the projector to slow down, so it is necessary that you keep it running at a constant speed by turning up the rheostat. A good projectionist will keep a close vigil on the projector and screen to get the best presentation of the picture.

When the picture is finished, turn off the lamp or block the light beam until the film has entirely run off the sprocket wheels. Turn on the pilot light or threading light instead of the room lights. When the audience's eyes are accustomed to only the screen illumination, it is very unpleasant to flash bright lights on them.

Wait Until Show Ends

A small lamp for threading the projector should be used. Don't take the time to rewind the film until after the show is over, but rethread the machine with your next reel.

For those that own two projectors, the show can be continuous by using one machine after another. If your rooms are connected with glass-paneled doors, you can project through the panels and keep the projector noise from the audience. This obviously keeps the attention on the screen and all distracting noise is eliminated. This method is very practical if you are using a dual turntable set for musical effects. The proper choice of records for your pictures builds the enthusiasm of the audience and enhances the picture interest.

Never leave film on the small reels of the processing station, but transfer them to the 200 foot reels with complete titling. This keeps you from rethreading the projector so often and provides a

longer showing without interruption. It is a good idea to splice black leaders on the end of each reel to give you time to shut off the lamp at the end of the film.

When the black film enters the gate, you can turn on the other projector before shutting off the first machine, and the audience will be unaware of the switchover. If the splices are properly made, there should be no interruptions of projection.

Your audience will always appreciate a continuous performance if their interest in the picture is not broken. Your projection technique should be of a high standard and your home theater as comfortable as possible.

Use Vaporate Treatment

Your film is your only record of trips, events, scenarios or family life, and with the proper care it will last for an indefinite period of time. Finger marks, oil, water spots or abrasions tend to shorten film life and make it undesirable for presentations.

The constant projection of film subjects it to oil spray and dust from the projector. This collection of residue produces smudges and blots on the screen in an unpleasant way and will create scratches that can never be removed.

The best insurance for film life is the Peerless Vaporate treatment, which toughens the emulsion and base without losing the pliability which is so necessary to film. The film is placed in large tanks and hermetically sealed. Then the air is withdrawn, removing all excess moisture from the film pores.

Chemical vapors are introduced to the chambers which replaces this moisture and fills the pores, penetrating the film completely. As Kodachrome contains thicker emulsion, it contains more moisture than regular panchromatic film and this treatment is especially recommended for it.

The colors in it are not affected and splices do not suffer in any way. Due to the low insurance rate of this treatment, it is strongly recommended for your treasured films and the longer span of film life will amply compensate the low cost for vaporating.

The most essential part of film life is cleanliness. Only the finest film cleaning solutions should be used, as regular solvents contain light traces of oil which penetrate the emulsion. A heavy velvet cloth is dampened with film solution and the film passed through it. Place the reels on the rewind posts of your editing board and clean each reel of your library.

Don't Pull Film Tight

Do not place too much pressure against the film as you may cinch it on the takeup reel, cracking or scratching the surface of the emulsion. Loosely wound reels should only be rewound on the editing board and not by pulling the film tight on the reel. Film surface should be handled in the same manner as gelatin filters, not to be touched by the hands unless you are wearing clean cotton gloves.

This is very necessary in the care of Kodachrome, as it is not advisable to use cleaning solution on this film. The solution will remove part of the dye coloring in the film and spoil the rendition of color values. Hence, if Kodachrome becomes dirty, you are unable to cleanse it as thoroughly as panchromatic film.

However, it is well to examine the projector gate also, and clean it with a small brush. The claw often throws oil on film in the projector and excess oil should be drawn up with pieces of blotter. Periodically clean the optical system of the projector with lens or film cleaner for the utmost efficiency of the lamp.

The draft fan collects dust very fast, cutting down the force of the draft for cooling the lamp. Insufficient draft on a lamp will greatly shorten its life. Projectors have as big a job to do as your camera and should be given the same respectful care and consideration. Clean projectors cannot make dirty films.

It is not necessary to keep film humidified if they are not to be used for any great length of time. All film, of course, must be kept in containers to protect them from dust, but constant humidification is of no consequence. But it is necessary, if film has been stored for some time, to humidify them about three hours before projecting them.

This short exposure to dampness is sufficient for the average film to regain its elasticity for the projector. Never place Kodachrome in a damp place or attempt to humidify it. The danger of ruining it is too great, and for this reason the containers for reels have had the blotters removed from them to prevent humidification of color film.

SOL POLITO TAKES BOW FOR REPORTER'S AWARD

SOL POLITO, A.S.C., took the award for the best photographed picture released during the month of July. That was Warner Brothers' "Sea Hawk," which also received honors from the correspondents for being the best picture and, meaning another bow for Michael Curtiz, for being the best directed subject. A fourth first honor also went to the story of the sea, that for the best musical score, Erich Wolfgang Korngold's.

Two other players of Warners' also took along a bouquet for "They Drive by Night." These were Ida Lupino for her superb performance as the best supporting actress, a scant five minutes' work as a witness in a murder trial that may in the minds of many linger for years, and Humphrey Bogart for the best supporting actor performance.

Greer Garson, for her first appearance since "Good By, Mr. Chips," was given the nod for best actress performance in "Pride and Prejudice," MGM. Brian Aherne for the best actor performance was similarly honored for his work in Columbia's "The Lady in Question."

Among others honored were Preston Sturges for his screenplay of Paramount's "Great McGinty"; Curt Bois for best incident performance in "Lady in Question", Universal's "Boys from Syracuse" for best original song; MGM's best general feature, "Gold Rush Maisie."

Just Delayed

IN our August issue at the end of John W. Boyle's (A.S.C.) story of his experiences abroad last year we stated we would print in the September issue a second installment describing his interesting stay in India. We meant to do that. Mr. Boyle has been so busy during the past month, however, he is obliged to delay its preparation. But we will have it in good time when the pressure lets up.

New York Fair Honors Movie Greats of Alien Birth

Frank Capra, Lynn Fontanne, Charles Chaplin, Walter Huston and Claudette Colbert are among the theatre and movie "greats" chosen for the Wall of Honor at the American Common of the New York World's Fair.

The Wall of Honor is restricted to those persons of foreign birth and subsequent American citizenship who, through their efforts, added importantly to this country's greatness in the arts, science and industry.

Capra's country of birth was Italy, Chaplin and Miss Fontanne are natives of England, Miss Colbert was born in France, and Walter Huston came to this country from Canada.

Three other motion picture producers and directors were chosen. Carl Laemmle and Ernst Lubitsch, Germany, and Samuel Goldwyn, Poland.

May Robson, Australia; Mary Pickford, Canada, and Marlene Dietrich, Germany, are among the motion picture actresses, and Jean Hersholt, Denmark; Paul Muni, Austria, and Edward G. Robinson, Roumania, among the actors.

Showmanship Keeps St. Paul Amateur Performance Rolling

By KENNETH HEZZELWOOD

A MOTION PICTURE is not finished until it has been shown to all the people who want to see it. Money and great effort can be poured into making it, but it is not worth much until a projector has carried the film's story to a reasonably large number of persons.

Last November the St. Paul Amateur Movie Makers' club finished production of "Barbara Steps Out," a 700 foot color record of the school police organization, and presented the film to Governor Stassen and Public Safety Commissioner Barfuss after its premiere showing in the State Capitol building.

Advertiser Furnishes Equipment

Requests for bookings of the film poured into the office of St. Paul's chief of police, but no fund could be located for the purchase of adequate projection equipment. Three times we borrowed equipment, a projector from a club member, a screen from a dealer, double-turntables from a friend, recordings from my own library, and extension cords from the power company, and each time I endeavored to operate all this unfamiliar equipment before large groups of persons who would not understand the many difficulties that were bound to arise under such circumstances.

It looked like the bookings could not be accepted, but a local men's clothing store offered to purchase for us all the equipment necessary, provided that a short credit title be shown with the film, and this offer was gladly accepted by police officials.

In six months from that time, we have shown "Barbara" just 100 times, to 14,000 persons, two-thirds of them adults, which is 5 percent of the population of St. Paul, and we have just begun to show the film. The record kept of these 100 performances contains much information on problems common to amateur screenings.

Turntables Fitted with Legs

The first problem was to select adequate equipment for audiences as large as 900, which would handle both silent and sound film. Our film was made at silent speed, but was synchronized with phonograph recordings, and our fire department wanted us to show a 400-foot sound film which was professionally made for it. To meet these requirements we purchased the following new equipment:

Bell & Howell "Utility" model sound projector,

Da-Lite screen, six feet wide, with tripod;

Da-Lite projector stand;

Microphone and double-turntables, made to order,

Ample extension cords.

The turntables were made specially, because we intended to plug them in to the projector amplifier, and they were set into a special case, equipped with folding legs. (I once spent forty minutes searching for a small table on which to set turntables. Consequently, I vowed that thereafter my turntable outfit would be provided with its own legs.)

The equipment was new with me, and I was new with the equipment. I was like the dude who never had been on a horse. He was given a horse that had never been ridden, and they both learned together.

After reading the directions, and practicing a little, we set out to fill the engagements that were coming in. These first small groups suffered a little while I fumbled with the equipment, but with the help of the dealer who sold the projector, I became acquainted with the clutch, reverse buttons, switches, threadings, etc.

Clinton A. Hackert, Chief of Police in St. Paul, personally supervises the many showings of the school police film and plans to produce many more pictures in his department.

A Bat Stops the Show

Shortly after this trial period, a man rushed over after one showing, grabbed my hand, and said: "Young man, that's the first time I've ever seen an amateur picture during which the projector wasn't stopped three or four times during the show!"

Well, most of the time the show has gone on, although it must be admitted there were times when we used the stock excuse, "There must be something wrong with the electric current here!"

Interruptions to showings fall into two groups—those one can't help, and those one can.

One night a bat swooped constantly through the projector beam, and show or no show, four men in the audience secured brooms and mops and charged the bat while we waited. A projector operator can't prevent bats, at least not the flying kind!

But most interruptions could have been prevented. Carefulness in keeping equipment in order between shows is the first requirement. Setting up equipment and testing it ahead of time is the second requirement, wherever it is possible. Confidence in one's ability to keep things going smoothly is the third requirement.

Neon Glow Lamp Valuable

These steps are important:

If there is any question about the type of electric current which will be available, call the power company and find out. Sometimes a building has both direct and alternating current. I carry a 50 cent neon glow lamp with me and always make a positive test before plugging in the projector cord.

Many janitors think they know what kind of electric current is in their building, but often they are mistaken, and one mistake may ruin an amplifier.

Select one system for setting up and packing away all equipment. The screen should go up first, and the distance from screen to projector measured so that the field will just exceed the edges of the screen. This helps to prevent occasional light from appearing on the edge of the screen.

Always Test Acoustics First

Set up the projector and speaker stand according to the direction provided with the set. I like to test the acoustics in

the hall before threading the projector, and use both the microphone and turntables for the sound

Where only sound-on-film is used, enough of the film should be run off, with the projector light turned off, so that the sound can be checked A speaker can be placed closer to the audience, or set up on a high table or a piano, to overcome some acoustical difficulties.

With the school police picture, Chief of Police Clinton Hackert usually accompanied me, spoke briefly to the group, and then commented on the film through a microphone while the music was being played

In order to control the mixture of music and voice, it was necessary for him to sit on the other side of the projector from me so that the sound of his voice would come to me only through the amplifier speaker It is difficult for the person using the microphone to judge the quality and volume of sound, and this should be controlled by some one else.

Our film was stored while I was away on vacation, and during this time it may have been placed near a hot radiator; at any rate, when I returned I had great difficulty in keeping the picture in focus.

At first I blamed the projector, but after thorough checking, I found that portions of the film had warped slightly, causing it to go out of focus when the warped portions went through the gate. I wound the film backward and upside down on the take-up reel, keeping it very tight, moistened the blotter in the humidifier can just a little, and stored the film for several days.

After two or three repeats of this performance, the warped condition disappeared, and I have had no trouble keeping the image in focus

Bookings Carefully Arranged

We often wonder why our films don't appeal to some of the audiences. The best film needs *showmanship* for its presentation, and showmanship is the ability to be two steps ahead of the audience. (Figuratively speaking)

A mediocre film needs extra care to get the audience to forgive its defects Many details necessarily enter into the problem of showmanship

At the time a booking is requested, we inquire about the conditions under which the film will be shown. The films we carry with us last for fifty minutes, and when other films have been booked for the same evening we suggest that ours be shown at a later date

If the speaking program or business meeting is to be long-winded, we ask to show our films first, and we cut our showing to one 30-minute film We don't want our audience to be tired when we start, and we don't want to leave them tired for the remainder of a long program.

In other cases, we tell the committee exactly how long each picture is, what it covers, and then let them suggest how much they want. It is better to give them less than they want than to exceed their patience.

In booking the film we have not solicited showings but have accepted just unsolicited invitations to show these pictures.

Frequently, an invitation is accepted from some group which later turns out to be extremely small, although we try to avoid such engagements.

Where good-will is valuable to both the police department and to the clothing store sponsoring the film, much care must be taken not to show disappointment with the crowd One careless mistake may undo much of the good work previously accomplished.

Sound Volume Affects Audience

Every audience likes to feel that it is a part of the picture, and each time we have shown "Barbara" either Chief Hackert, one of his assistants, or myself has introduced the film with a short talk.

A poor introduction may practically ruin the showing, while an enthusiastic talk with the audience will bring them into the mood of the picture and make them feel that they are practically the chief actors in the production.

While the film is being run, the volume of the musical background, or the volume from the sound track, will noticeably affect the reactions of the audience, and the operator needs to watch the reaction, pepping up a lackadaisical group with more volume, or arresting the fidgeting of an audience perhaps by lowering the volume so that the group will listen more intently.

When the silent film has been shown to children of kindergarten and first-grade age, we have read the titles to them, so that they could understand a bit more of the film.

On several occasions we have booked the film for two or three showings in one evening. In St Paul, all police cars are equipped with two-way radio. As we leave one location, Chief Hackert radios the dispatcher at the central station and instructs him to telephone the program chairman of the next audience, and he advises him almost the exact minute that we will arrive.

The district squad car is dispatched by radio to meet us, and two husky officers help carry the equipment in and set it up. It takes but a few minutes to be ready to go, and with that kind of an introduction our audience is right with us

Future Films to be S. O. F.

When we are ready to leave there are plenty of helpers to carry out our cases, but I always carry the projector myself, as the filament of the hot lamp may break if the projector is bumped.

Only experience in showing a civic film can reveal what parts of a film will be well received and what sequences are uninteresting. When we first edited

(Continued on Page 430)

MR. ELDRIDGE SUGGESTS 810,000 FRAMES BETTER

ARTHUR G ELDREDGE
PHOTOGRAPHY

Direct Color
Black and White
Stereoscopic
Microscopic
Motion

17 East 42nd St, New York,
Aug. 5, 1940

Dear Mr. Blaisdell:

In regard to your article on Page 354 of the August issue may I offer the following

Magnification is invariably understood to indicate multiplication of the diameter of an object The 790 odd thousand would be stated as *areas* and not as magnification. That would be the circus museum way of stating it. Your manner of solution of the problem was correct. You only failed by not using the projector aperture

Mr. Reeves' figure of 893.6 frames to 28 ft. would be a correct indication of magnification. I would say that he is incorrect in squaring that figure for the number of areas. Twenty-one feet for the height of the picture gives a magnification of 900 for that dimension, so we will have to increase the horizontal dimension 6 4 diam to equal the 900 vertical, which will add 2 40 in. to the 28 ft. These figures 900 horizontal x 900 vertical give 810,000 frames or areas for the screen and a magnification of 900

Very truly,

ARTHUR G ELDREDGE.

SEWELSON IN

In "China Carri
How People Do

Quartet of Chinese maids indulge in mah jong

Natives find relaxation in Pekin's splendid parks

Architectural magnificence in the Forbidden City

Water carrier unconsciously provides study in balance.

Photographer catches peach and cherry blossoms in abundance.

ONE of the feature productions shown at the Los Angeles Cinema Club's July meeting was that of Rupert Sewelson, a Los Angeles importer of Chinese products. Once a year Mr. Sewelson makes a trip to China in the interest of his business, which includes principally rugs and carpets of all types and descriptions, as well as decorative objects of art.

On his trip this year, which covered from February to May inclusive, he tried what he called his inexperienced hand at exposing 16mm film. Just to make it tough for himself he chose to expose Kodachrome.

If the 900 feet shown at the Cinema Club may be taken as criterion it can be said there was evident a somewhat thorough apprenticeship in the making of stills in Kodachrome had been undergone. The exposure and composition were good, nothing parallel to a novice's.

The title of the subject was "China Carries On," meaning in spite of Japanese occupation, recent severe floods and conditions bordering on famine it was "Business as usual." With the exception of difficulties experienced in obtaining raw materials, that was the way Mr. Sewelson found it in Northern China. To make the picture doubly entertaining, the accompaniment was by Chinese recordings. These heightened the atmosphere.

The scenes were of areas and of native occupations rarely if ever before photographed. Moving picture cameras, Mr. Sewelson pointed out, are seldom seen in North China, and arouse a great deal of curiousity among the natives.

Military Objectives Out

Asked as to the freedom to photograph under Japanese occupation, Mr. Sewelson said no difficulty was experienced so long as military objectives were avoided. Among thousands of Japanese tourists numerous still cameras were to be observed.

The camera used by Mr. Sewelson was an Eastman magazine. He found it rather discouraging trying to use a tripod in certain outdoor scenes—a set-up involved the collection of a crowd of hundreds of curious natives. In working indoors and in compounds where China's arts and handicrafts were in process, a tripod was easily put to use, but great care and caution had to be exercised in photographing natives who objected to the procedure due to superstitions.

In one of his pictures portraying the modern Chinese girl the visitor was shown in the act of turning his camera on some Chinese girls, and the camera was panned. It was explained the outside shot was taken by a friend, a Chinese physician who owned, by the way, a Chinese-made tripod which Mr. Sewelson had in use for that scene. The panning was effected by a geared tripod top, which worked with remarkable smoothness.

The opening scenes of the picture showed the camel caravans on their way through the streets of Pekin laden with cargoes from far-off Tibet, having crossed the Mongolian and Gobi deserts.

Former Emperors' Homes

Pictures were shown of the palaces of China's former Emperors—closeups of the surrounding groups of buildings featuring the colorful tile roofing which had withstood the sun's rays for centuries without deterioration. Intimate detailed shots were shown of native artisans executing the intricate process of cloisonne making, step by step carving of jade, hammering of silverware, and carving ivories.

The outstanding feature portraying Chinese arts and crafts was that of the hooked rug industry. Mr. Sewelson showed the entire process of the manufacture of a hand hooked rug commencing with the making of sample color tests with the yarn. Then was shown how the yarn was dyed, and it was remarkable to behold the natives turning the strands of yarn through boiling dye solutions, handling the material of boiling temperature with bare hands without suffering injury.

NORTH CHINA

is On" He Shows Business as Usual

An interesting closeup was then seen of how the yarn is spun and twisted, the spinning wheel being of the crudest construction yet very efficient in accomplishing its purpose.

Skilled in Weaving

We next viewed the Chinese weavers, mostly girls, threading the knots in the rug with remarkable skill, blending colors in attractive designs. The Kodachrome film brought this phase of the work into unusual prominence and interest.

Closeup studies of the workers were of considerable interest to the women because of the unusual hairdress they wore. Many of the native workers wore the front of the hair combed over their eyes having the appearance of a sunshade. The children in the scene were very amusing with their peculiar shaved heads and colorful dresses.

Mr. Sewelson was fortunate enough in being able to photograph a Chinese dinner. Since he paid the expenses for the meal there was naturally little objection to its being photographed. The closeups of the hot savory Chinese dishes were realistic enough to whet one's appetite. It was really amusing to see dozens of chop sticks attack each plate with the contents disappearing in rapid style.

Charming Sight

Another feature was the view of four modern Chinese girls, with their high neck gowns slit down the side from the knee displaying their trim and slim figures, as they walked and talked, powdered their noses, using latest American compacts; sat at table and played mah jong—altogether a charming sight.

Another one of the sequences was of a large Chinese funeral, an elaborate ceremonial affair. Mr. Sewelson's film showed in the contrast the funeral of a humble Chinese coolie to the elaborate and colorful procession of a Chinese of high rank and wealth.

The photographer was fortunate enough to visit Pekin during the season when the peach and cherry blossoms were in full bloom, particularly in the grounds of the Emperor's Winter Palace. These were beautifully presented against the rich blue sky of Pekin, and Mr. Sewelson tells us that nowhere in the world will one find a sky so blue as in Pekin. That is where, perhaps, the Chinese get their inspiration for the predominance of their beautiful blue tones in their arts and crafts.

There were amusing incidents connected in securing camera subjects. As a rule, interesting types will expect to be paid a commission or "comsha" for being photographed A rather unattractive girl of the coolie type, after being paid the usual ten cents for being photographed, protested that she was too pretty to have her picture taken for but ten cents.

Beggar's Independence

When the photographer raised the ante by the expenditure of another dime, she pocketed the money with an expression indicating a belief the photographer got the better of the bargain.

A native beggar who walked the streets all day begging for alms, and who would consider himself lucky to collect 10 cents for a full day's effort, refused an offer of 20 cents to have his picture taken because of his superstition. He waved away the approach of the photographer with an air of independence.

As a general rule, Mr. Sewelson says, the Chinese native is a very amiable person, loves to be amused and will co-operate with the photographer to an unusual degree. If caution and tact are observed, interesting results will be the reward.

Many of the Chinese who are of a better economic station in life are taking up photography very seriously. Because of the unfavorable exchange rate and the time that must elapse in processing color film—since there are no processing stations in the Orient—color work has not reached anywhere near the popularity that it enjoys in America.

Good example of modern young Chinese beauty

Stately and historic Temple of Heaven.

Colorful gateways adorn streets of Pekin.

Korean priests study movements of photographer.

Cloisonne artisan demonstrates infinite patience.

Constructing and Using 16mm. Blimp for Kodachrome Sound

By HUBBARD HUNT

THIS article, the third to be presented on 16mm. production equipment, covers the construction and use of a studio blimp for Kodachrome sound films.

In the production of industrial films, the professional camera's little 16mm "Kid brother" has made sizable advances into the 35mm field. As yet, this newest contender has not been able to match the quality of standard camera and laboratory work in black and white photography, and to keep it in its place they call this young upstart and its work—sub-standard.

But along came Kodachrome to give the midgets of the camera world their place in the sun through industrial work. Soon, manufacturers of amateur equipment offered the advanced 16mm. cameramen some pretty fancy cameras. The Berndt-Maurer Company of New York now has a 16mm. professional camera having all the features found in the larger studio cameras though its price of over $2000 places it beyond the reach of the average amateur.

Left, rear view of 16mm. blimps showing follow-focus mechanism, synchronous and "wild" cable inlets.

Right, showing 16mm. blimp set-up on light weight studio dolly.

Sound on Kodachrome

As Kodachrome quality increased and the cameramen mastered its shorter exposure curve, more ambitious producers went after Kodachrome sound jobs. In fact it was the amateur cameramen who first stimulated industrial production in 16mm. with color and sound. Most of these first films were shot "wild" with dubbed tracks. About four years ago this writer made his first 16mm. synchronized Kodachrome film on a studio set.

I can still remember the expressions on the faces of the sound crew when my favorite 16mm. problem child got up to 24-frames per second. Fortunately the scene represented a discussion between two engineers in a factory.

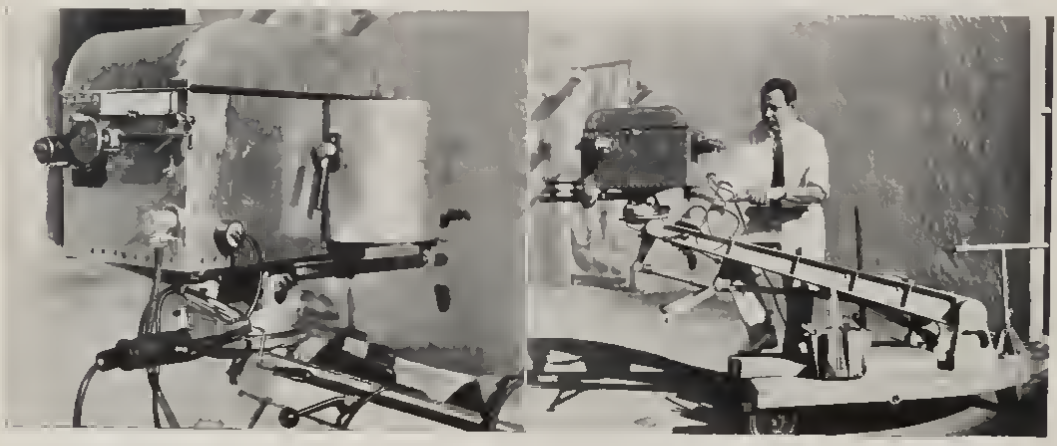
Needless to say, it was not necessary to inject any background effects. As far as I was concerned this was a historical moment in industrial film production, but my views were considerably altered after hearing our first sound print.

The next day we set up for retakes with a two-inch lens. (This is the same as a four-inch lens in standard equipment.) Again the mixer and sound men looked at us with pity in their eyes. It was impossible to move further back with a telephoto lens.

In fact, we didn't have one which was color corrected, so we called in Faxon Dean, A.S.C., Hollywood's well-known camera rental, who came to our rescue with a camera "barney." Several coats and rugs also were tossed on. The problem then became a game to find the camera, and as the mountain of "dry goods" became higher and broader the tripod finally gave out.

A New Year's Resolution

Late in November of 1938 the State of California awarded us two 1000-foot Kodachrome sound films which were to go into production the first of the year for



Left hand side of blimp showing all doors open. Note the Masonite matte for the one-inch lens. Rear partition, which closes off back of blimp, is not in place.
Photos by Mark Studio

showings at the San Francisco Fair. After my first experience with 16mm. sync sound I decided to construct a blimp comparable to the professional ones used in the studios.

We had only the short period before Christmas, but with a little cramming we got off to a good start. Knowing that the smaller cameras were noisier than the studio Mitchells and Bell & Howells, our first problem was to construct a platform mount to insulate the vibrations away from the base of the blimp.

Rubber Mounts

In the first experiments we followed the procedure used in studios of securing the camera base to a platform made of aluminum and sponge rubber sheets The metal plates continued to "telegraph" sound vibrations, so a second platform was assembled by cementing Masonite and sponge rubber into a rigid laminated unit.

This proved to be considerably quieter, and to insure further perfection we supported the laminated base from the floor of the blimp on four special rubber mounts. Later on, an aluminum base containing the camera hold-down screw and gears was mounted in the same manner on the top of the fabricated base.

We had now prevented vibrations from being transmitted to the blimp walls. Our next problem was to confine camera, magazine and motor noises within an insulated box. This is normally a simple problem if one does not wish outside camera controls.

Aluminum Construction

The "box" was constructed around a two-inch oak base to insure rigidity. In order to speed up the cameramen's work a blimp should be accessible for camera inspection. Plans were drawn up for a box which would open on the top and one side, with a "blister" on the right side to house the sync motor.

A lens opening was provided for easy inspection. The back was to be the only solid wall without doors. Patterns were made for the plates needed, and rough cutting was done by the Pacific Metals Company in Los Angeles Their wide variety of pre-fabricated metal stock was of great assistance in getting out a rush job.

After final cutting and fitting, the side plates were fastened securely to the oak base with wood screws. Light weight L stock was bolted in place on the inside corners to form rigid walls for back, side and front panels.

Welded Top

The magazine side of the blimp was closed with a single door attached to the base with a piano hinge. When open, it is held out horizontally with a chain attached to the rear partition To insure rigidity of the door and side panels, a molding of one-inch L stock was bolted to the top inside edges.

To eliminate sharp edges and present a better appearance, the top was rounded in front and rear The sides were fitted to conform with the curves and welded in place L stock similar to that used as molding on the side walls was bolted to the inside of the top. This formed a surface for the rubber insulation when in closed position.

A "hook" latch placed on the front panel holds the top snug against the rubber gaskets when photographing Piano hinge material pivots the top from the rear panel, and when in the open position it is held up with a folding bracket.

Three pins, attached to the front surface, project through the rubber gaskets to fit in corresponding holes in the front panel and side door molding. When closed the blimp becomes a solid box

Control Mechanism

Up to this point little engineering was required. The most interesting problems were ahead in designing outside controls for camera operation. Without a follow focus attachment it would be impossible to make shots on the dolly where the camera was to move in or away from the subject.

We had been doing much of our work on the Eastman Cine Kodak Special, which has all the features found in the 35mm studio cameras In recoeding and photographing for "double system" it is not practical to attempt fades, dissolves or special effects. The only outside control needed was lens focusing for moving shots.

On studio blimps this control is usually mounted on the left front beneath the finder, convenient to the assistant cameraman With our inspection hood located on this side, it was necessary to locate the control on the rear panel. This position has been very successful and can be operated by the assistant who watches chalk marks on the floor as the dolly moves in

It was decided to couple the lens to the control shaft with small chains. Regular sprockets for the lenses were of course not available. It was also found that the tooth construction was such

that the chain would not pull over smoothly, so special sprockets were made with pointed teeth and flat surfaces. The lens sprockets are clamped to the rotating bands with small set screws, each lens requiring a different sprocket.

The mount supporting the drive sprocket is attached to the regular lens lugs on the lens turret. Instead of revolving the turret in the usual manner, lens changes are made by removing the drive chain, dismounting and replacing with lenses needed. The drive sprocket, mounted on an idler, holds the chain taut with a small spring.

A small quarter-inch shaft, insulated from any connection with the blimp walls by a cast rubber collar, passes directly to the rear on the motor drive side of the camera. This shaft passes through the blimp wall, encased in a rubber sleeve to further check vibration. Standard sleeves, fitted with set screws, clamp the shaft to sprocket and outside control knob.

The outside control actuates an oscillating rack to which an indicating needle is attached to determine lens positions. A bracket above the rack holds cards for the cameraman's lens markings. For quick action, the drive is designed to move from two feet to infinity with a single turn of the wrist. A lock nut holds the rack in any fixed position when no lens movement is required.

Lens Opening

Instead of shooting through optical glass it was found that camera noises were not heard when the lenses projected through an opening slightly larger than the lens barrel. As each lens required a different sized hole, the front was constructed with a 4-inch by 6-inch door. Masonite matts, with the proper holes, are inserted for each lens used. Small pins on the inside door surface fit corresponding holes in the matts for correct alignment. This larger door also simplifies lens inspection.

Wall Insulation

Without insulation, the camera noise was quite audible as the metal had a tendency to accent sound. I was greatly relieved when the first rubber sheets were installed. Sections were cut to fit the various surfaces and all insulation was cemented in place with the exception of the top. One inch stock was used throughout.

Motor Problems

The Bodine sync motor, mounted next the camera on the metal base, amplified a 60 cycle hum which proved to be difficult to cut out. We had constructed a special gear box to drive the 1440 r.p.m. camera shaft with the 1800 r.p.m. sync motor.

Special fiber gears had to be made in the East. Many changes were made on the mount until now the motor and gear box are literally hanging on rubber mounts with no metal to metal connections between motor, camera and base. This engineering principle really applies to the entire blimp construction.

It might be added here that all the difficulties encountered with motor drive noises can be eliminated by using a standard Mitchell motor. We recently designed a mount to go in the rear of the blimp and in back of the camera for a motor of this kind. The motor transmits power through a shaft paralleling the camera to a small 90 degree 1 to 1 gear box into the camera.

Electrical Controls

A flush plug for twist lock connectors is located on the right hand side. In mounting the motor inside, connections are made with small line plugs attached to short "pig tails." A flush Cannon plug is also installed for interlocking drives. Several types of "pan" handles were made for varying conditions. All fit a special clamp on the blimp base.

A double wiring system makes it possible for the cameraman to stop his motor from a switch on the "pan" handle or from the rear of the blimp. Small flush plugs, connecting with the motor circuit and built into the end of the "pan" handles, gives the operator remote motor control by plugging in an extension cord switch.

Construction Sound

Should we construct additional 16mm. blimps, the same basic principle would be used, though several minor changes would be made. Needless to say, we would be able to cut many corners on the next one. In producing our last job for the Gilmore Oil Company, covering the Gasoline Economy Run, double system sync sound was recorded in Yosemite Park using Berndt-Maurer equipment. Several films have been made using 35mm. recording interlocked for reduction tracks.

Assembling, matching or manufacturing your own sub-standard equipment is still one of the problems in the making of Kodachrome sound films.

John Alton, A.S.C., has been honored by the award of the equivalent of the Argentine Academy Medal for the best motion picture photography during 1939. During 1938 and part of 1939 he was in the Argentine, where for several years he had been stationed previously. His "Puerta Cerrada" was selected by popular vote to be the best photographed motion picture for 1939. The readers of the Sintonia magazine decided the honor was Alton's by a majority of 3428 votes. After this declaration had been made the publishers of the magazine selected a jury of prominent men to ratify the nomination provided the choice met with their approval. It did.

"Puerta Cerrada" was shown in Hollywood during the year of 1939 as a part of the series of motion pictures made at home and abroad. At that time the subject was praised especially for its photographic quality.

Lamp Gains in Brilliance At Expense of Longer Life

Owners of 16mm silent or sound Filmo projectors will be interested in the new 750-watt, 10-hour lamp just announced by Bell & Howell. It is claimed by actual test this new unit produces 50 per cent more light than the standard 750-watt, 25-hour lamp.

Although the minimum life expectancy of the new lamp is but 10 hours, it is felt that this reduction is far outweighed in importance by the added brilliancy. For projector illumination, the new lamp is excelled in light output only by the 1200-watt, 10-hour lamp in the larger glass envelope, which is used in the Filmo Auditorium projector.

Bell & Howell makes it clear, also, that the new lamp does not replace the standard 750-watt, 25-hour lamp, which, it is believed, will continue to be used in the majority of home-owned projectors. The new lamp is offered as an additional unit for educational and industrial projectionists, to whom lamp brilliance in long throws is of more importance than lamp life.

Bell & Howell makes an interesting commentary on the great progress made in projector illumination in the past ten years. In 1930 250 watts represented the peak of illumination, whereas today sees the 750-watt lamp standard in the Filmo 16mm. home projector, and in the incandescent field the 1200-watt lamp in the Filmo Auditorium projector.

Agfa Ansco Announces New Model Clipper Camera

A new, streamlined model of the Agfa Ansco Clipper camera is now available and will be of interest to many amateur photographers. Retaining many of the exclusive construction features that have contributed much to this camera's remarkable popularity, the new Clipper incorporates many refinements that greatly enhance its attractive appearance.

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EASTMAN NEGATIVE FILMS

Projectionists Show Class in Salon

By Paul R. Cramer

ACCORDING to Ed Hansen, manager of the camera department of Sears, Roebuck & Co. Pico Street store, this is the first time in the history of this concern that any camera club has been invited to hang its salon prints for the second time in succession These prints of the Southern California Projectionists Amateur Camera Club No. 1 will be on display until September 14

The judging for the Projectionists' August salon was done by Lawrence Kronquist, commercial artist and advertising photographer for the Douglas Aircraft Company of Santa Monica

Shows Hard Work

Marines and seascapes were subjects for camera lenses this month. Lee Lindley of Long Beach was awarded first prize and honorable mention His "Sea Fury" was a work of art. Seldom do we see photos like this taken on our local shores Leo Moore's "Old Navigator" won second award

It shows a lot of hard work done very successfully with a subject that was looked for, not just happened One of those shots where you have to make your subject fit the mood of the moment Leo's "Rounding the Lighthouse" won third award as well as the popular award, quite a clean sweep for these two boys in class A

Edwin McQuoid has advanced to the Finalists Class, so for this salon he has no competition, but if he slips just once, both Moore and Lindley will go ahead of him. So close is the scoring, both Moore and Lindley will have advanced to the finalists class with this judging over. In his own class McQuoid's print "Secured" naturally won first award, and it well deserved it as you can see by the accompanying print

The "B" class boys are in an uproar over the masterpiece turned in by Paul Neuerburg with his "Malaga Cove."

Sea Fury, by Lee Lindley.

Larry Kronquist, the judge, said that this print would have won first award in any competition and in any class. In fact, it was so good the editor of this magazine asked Paul to give the readers of the magazine the lowdown on just how this composite print was made You will find Paul's story a little farther on. This print also won popular award for the "B" class, and his "Pier at Carpenteria" won third award

Stewart to Secretary

Duane Adams "Masts" received second award, while Paul Cramer received honorable mention for his print "Swish."

At the August meeting of the Club George Stewart was selected by acclamation to serve as secretary-treasurer for the rest of the year I might add I don't think the club could have made a better selection George has never missed a meeting or missed entering a print Readers should remember his fine print in the table tops, "Wrong Hen Coop." The technique used in making this print

created quite a bit of comment so the first bit of news from this front was from Mrs. Stewart She is still wondering just who was elected, she or George.

Sea Fury

By LEE LINDLEY

The picture "Sea Fury" was taken one spring afternoon on the rocky beach at the foot of the Palos Verdes hills. Conditions were ideal—no haze, the tide running high The sun was in perfect position to give the breaking waves a beautiful highlight By using a 23A filter a sharp contrast was brought forth between the sky and water.

The most difficult part of getting the picture was in trying to keep from getting soaked—also in keeping the spray off the lens. All of the combers were not as large as the one pictured, but were large enough to make things decidedly damp and uncomfortable. Finally the grandpappy of all the breakers came along It crashed the rock shoal with tremendous force that sent the water cascading high into the air. The picture was snapped just as the water reached its highest point and seemed to hover before falling back into the sea.

The negative was then developed in a paper developer. This may seem a little unorthodox, but it can be done with surprisingly good results. When the negative was shot, it was deliberately overexposed. It was slightly underdeveloped in D-72, which had been diluted to four parts water to one part solution.

The temperature was 70 degrees and the film was developed in a tray for two and a half minutes. Constant agitation is required on such short development

In enlarging, the negative was projected through the same lens that was used in the camera. Very little dodging was necessary in making the print The sky was allowed about a third more time than the rest of the picture. The paper was then developed in the D-72 (three to one) A little potassium bromide was added to let the print come up slow

The Making of Malaga Cove, by Paul Nederburg. On the left is a shot made in late spring near Bakersfield, Calif. On the right is one made recently at Palos Verdes, Calif. The photographer below tells how he induced the two to team up.

The Making of Malaga Cove

By PAUL NEDERBURG

In my search for a seascape I wondered down to Palos Verdes one afternoon The sunlight on the water was just right, but the sky was cloudless. Remembering a shot I had made near Bakersfield one day in late spring when the sun was in the same position, an exposure was made for the water and shore line. Back home in my dark room I made straight prints of each negative to determine exposure time under the enlarger

Then the fun began! Making the clouds meet the horizon without printing into the water or leaving a white space just above the horizon was not quite as easy as I thought However, after using up a dozen sheets of 11 by 14 paper I hit it on the nose on the twelfth sheet.

Technical data: The camera used was

The Making of Malaga Cove, by Paul Nederburg.

The finished product.

Judge" Kronquist at home

The photographer is in a home recently erected. He arranged for two garages, apparently, although when it was all over only one was a garage, while the other was a tip top lab. Oh, the garage has a new car in it.

an Automatic Rolleiflex. The exposure on the main negative was 1/25 at f-22, with a 25A Wratten filter on super XX film. Developed in DK20. The exposure on the cloud negative was ½ second at f 16, with 25A filter, on Superpan Supreme. Developed in Vitol. The 11 by 14 print was on Velour Black "I." Foreground exposed 55 seconds, sky 28 seconds, developed 4 minutes in 55D.

Old Navigator

By LEO MOORE

That well known luck of the Irish is still holding, so here I am again. The "Old Navigator" is one of those grand accidents one runs into when out looking for pictures. The idea in boarding this old windjammer was to try and capture a rigging shot or two. The first thing to catch my eye was this grand texture subject framed by a perfect background.

The entire shot depended on capturing the modeling and texture of the combination of metal and wood. A cross light took care of the modeling and a 23A filter supplied the bold dynamic sky and the necessary filtration to bring out the texture.

There was some controversy about the placement of the subject. Some thought that it was too centered and static, but in making the print I purposely used this type of composition, believing firmly that an old mariner navigating this wind jammer would be standing facing the compass.

The camera used was a Series D 3¼ by 4¼ Graflex equipped with a six-inch f.2.9 Dallmeyer lens. Eastman Super XX negative was used, which was developed by the P & H process. The exposure, 5.6 at 1/100, was used to throw the background slightly out of focus, so as not to distract from the main subject. Printed on Defender 1, developed in D72.

Secured

By EDWIN McQUOID

Secured is one of those pictures which doesn't seem to require a great deal of explanation. Certainly few photographers can resist the fascination of Marine subjects. A friend and myself had spent Sunday shooting marines of various descriptions and after having made a number of shots we decided to call it a day. On the way home this boat tied to the wharf caught my eye. The diagonal composition of the mooring rope was very pleasing, so it was "that one last shot."

I encountered difficulties in the form of a bobbing float. Every time I got ready to make the shot some one would move making the float bob around like a cork, but after what seemed like hours of waiting eventually the camera, the boat, the float and myself were all still for the fraction of a second necessary for the exposure. Now just a bit of advice. I don't recommend a view camera on a bobbing float for one's nerves.

Technical Data. Korena View 4 x 5 with a Zeiss f.6.3 Lens, at 1/100 second at f.16. No filter. Eastman Super XX film developed in DK 60A 7 minutes at 65 degrees F. Print made on Eastman projection G 2. Developed in D 72.

About Larry Kronquist, Who Judged August Salon

The accompanying picture is of the interior of Lawrence Kronquist's laboratory, situated at his home in West Los Angeles. The camera was set up in the hallway leading from the dark room and the drying room. Due to the light traps it was not possible to get a picture of these rooms, so the view you see is of the enlarging room and the printing and developing and retouching room.

The enlarger used is a Super Omega "D" condenser type, large enough to take a 4 by 5 negative and set so that 40 by 60 inch enlargements can be made from these negatives, and this is not at all unusual. The print developing, fixing and washing equipment can be seen on the bench along the rear wall. Below this bench you can see the larger trays and behind the doors to the left are the chemicals, etc.

The prints on the back wall are the originals of the prints that were hung in the main salon at the New York World's Fair. Mr. Kronquist has twenty-two prints hung this year.

The laboratory ceiling and upper walls are finished in cream, the lower wall, desk and bench sides are dark blue, with black tile back of the bench and sink and washer, where the finishing and developing are done. This bench as well as all others are covered with bright red linoleum and trimmed in chrome. The floor is covered with dark red rubber. The air conditioning system is directly behind the camera and so cannot be seen.

Mr. Kronquist is commercial artist and advertising photographer with the Douglas Aircraft Company of Santa Monica.

More or less personal. During the latter half of August the artist-photographer has found difficulty in concentrating his attention as normally. His thoughts are much with the arrival of his first born, Diana Lee, six pounds, blue eyes, dark hair!

Secured, by Edward McQuoid.

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For daylight shots, use regular Kodachrome, for work by artificial light (Photoflood), use Type A (Either type, of course, can be used in the other's special field with the aid of a corrective filter) Both types are the same price—and the price includes processing

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25-ft rolls, $3 40. 25-ft magazines $3 75

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200-ft rolls (from Rochester only), $16, 100-ft rolls, $8; 50-ft magazines, $4 65; 50-ft rolls, $4 30

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

The three judges, seated together, technical staff and supervising officers, after completion of judging in the recent International Competition conducted in Sydney, by the Australian Amateur Cine Society

—Photo by Gordon Stilling, A.A.C.S.

AUSTRALIA NAMES BEST TEN IN WORLD CONTEST

Nearly one thousand persons were present when the "Ten Best" Films in the Australian Amateur Cine Society's 1940 International Competition were screened in Sydney. The First Prize was a Gold Cup presented by James A. Sherlock, A.A.C.S., and an order for £10 worth of photographic goods presented by J. H. Couch, A.A.C.S.

Thirty-four entries were received from Japan, America, New Zealand and Australia. It was significant that only those nations whose shores are washed by the Pacific Ocean competed. The grand prize was won by H. Roy Booth, A.A.C.S., and Rex Cox, A.A.C.S., with their Kodachrome film "Sunshine Over Sydney." The nine other pictures receiving honors were:

"All's Fair," R. Bowie, New Zealand.

"The Dyeing," Mr. Kato, Japan.

"The Operation," South Australian Amateur Cine Society.

"Mystery in the Forest," Mr. Tsukamoto, Japan.

"Autumn Around Fuji," Mr. Tsukamoto, Japan.

"In the Beginning," F. C. Ells, America.

"Dextrous Hands," Mr. Agino, Japan.

"Parallelism," Mr. Yamoto, Japan.

"Lord and Spider," Mr. Takemura, Japan.

We were extremely grateful for the overseas entries and our film work should improve for having seen such gems. Judging was done by three men not connected with the A.A.C. Society — Dr. George Mackaness, O.B.E., M.A., Litt.D., Sydney University; Stanley E. Murdoch, Associate Editor Cinesound Review, L. Scott, Ehrenberg, Film Producer.

J.A.S.

Council on Sound Track

The Research Council of the Academy of Motion Picture Arts and Sciences has distributed throughout the industry a bulletin containing specifications for standard release print sound track which will hereafter be used by all studios participating in the Research Council cooperative technical program.

New Agfa Developing Tray

The new Agfa stainless steel developing tray—announced a short time ago in the 5 by 7 inch size—has proved so popular for dark-room work that two additional sizes are now being made available. They are 8 by 10 inch at $2.15 and 11 by 14 inch at $4.95.

The new Agfa stainless steel trays are rigidly constructed with reinforcement ribs along the bottom and are exceptionally well suited for photographic use, as they have no chemical or fogging effect upon photographic sensitized materials and are unbreakable and chipproof.

Hollywood's Youngest Sure-Enough Producer

By WILLIAM STULL, A.S.C.

Ronnie Sinclair, with the muscular cooperation of Co-Director Bobby Kilroy, films a "dolly shot" for "It Happened One Day."

AT the age of sixteen, young Ronnie Sinclair is Hollywood's youngest producer. What's more, he is a successful one. His first personally produced film, "It Happened One Day"—187 feet of 8mm black-and-white, with full synchronized dialog—has just completed a smashing three-day engagement at the Nirvana Theatre (otherwise the rumpus-room of the apartment-house wherein Ronnie dwells) and has not only earned back its production cost, but garnered a substantial profit for the benefit of the British Red Cross.

Up to now, Ronnie has been better known as an actor than as a producer. A New Zealander by birth, he came to this country several years ago and has proceeded to make a hit in such distinctly professional productions as MGM's "Thoroughbreds Don't Cry" and "Earl of Chicago," Paramount's "Light that Failed," and Universal's "Tower of London."

Made Talkie

But to him the work of the director of photography has always seemed the most interesting. For some time he has owned a Speed Graphic and cluttered the family bathroom with developing, printing and enlarging equipment. But stills failed to satisfy his photographic instincts, and ultimately the still camera was exchanged for an 8mm. Filmo.

Equipped now with a cinebox, what should be more natural than to decide to make a scenario movie with it? And since he already owned an excellent disc recorder, the gift of an enthusiastic fan, Ronnie ambitiously resolved that his first attempt at moviemaking should also be a talkie!

Like at least one celebrated actor-producer before him, Ronnie wrote his own script. And here let one who has sat and suffered through the filmic efforts of innumerable juvenile "geniuses" put in a word of enthusiastic commendation.

Ronnie wrote a story which would be believable when enacted by a cast of fifteen and sixteen year-olds. That should really be put in the biggest type the printer can supply, for so often we've all of us observed that in most 'teen-age producers, desire vastly outstrips performance, with the result that they choose intricate stories which would be old in more ways than one if professionally produced with casts including Paul Muni or Errol Flynn—and are immeasurably beyond the capabilities of amateur, junior casts.

But Ronnie took his first step well, and wrote a thoroughly natural, "teen-age" story. Then he bravely put his first roll of film into his "eight," assembled his cast, and started production!

It was just at this stage that the writer, driving casually down a Hollywood street, encountered Ronnie's troup. Ronnie and his studio stand-in and off-stage pal, Bobbie Kilroy, were codirecting the picture's first sequence.

Knew What He Wanted

It was clearly evident that Ronnie's studio training was standing him in good stead, for his actors were in full make-up, his camera rigidly mounted on a tripod, and excellent use was being made of reflectors.

I have seen many professional directors at work—and more than a few amateur ones—but none could excell this high-school-age Orson Welles as he put his young players through their paces.

Very definitely, he knew what he wanted, and how to do it. His use of reflectors, for instance—always a nervous point with amateur filmers—showed that he had spent to good advantage the between-takes waits on location with such directors of photography as Len Smith, A.S.C., Theodor Sparkuhl, A.S.C., and the other cinematographers before whose cameras he has worked.

None of his players, however, were professionals, though some of them had from time to time played "extra" parts, and his leading woman admitted to having a filmic past, having played some professional parts a dozen years ago, at the ripe old age of four. But Ronnie put them through their paces as neatly as though all had been experienced members of the Actors' Guild.

A few days later I invited myself to the Sinclair apartment for a special preview of "It Happened One Day." Knowing that although the film had been shot silent, it had been planned for synchronization with recorded dialog. I was more than a little curious to see how Ronnie's ambitious effort would turn out.

Dialog in Silent

His method, I found, was to have his young players speak their actual dialog lines when their scenes were being photographed. Then he edited the film,

The sixteen-year-old producer-cinematographer takes an exposure reading.

using a motion viewer so that he could cut for lip-movement as well as for action. Finally, at the beginning of each dialog sequence, he spliced in a few frames of a cross-marked slate, as a sound cue

Then he projected the film, and rehearsed his cast in its lines until all could speak their words in reasonably close synchronization with their lip-movements on the screen. Once this perfection had been gained, he would record the sequence, projecting the picture through a convenient glass-windowed French door which allowed him to keep the projector and its noise in one room of his home, and do his recording in an adjoining room

As if to add to the handicaps, on the day set for this recording, his leading man could not show up, so the resourceful Ronnie stepped into the breach and doubled his own voice for that of his star—quite an achievement when it is considered that the part is a distinctly American one, for which Ronnie had to suppress his own British accent in favor of excellent "Americanese!"

Gets World Premiere

Projection is a matter of outguessing fluctuations in projector speed as the projector's mechanical load changes with the film's unwinding. Thanks to the cuemarks provided at the start of each sound sequence, and to the fact that each such sequence is an independent recording this is not too difficult a task.

When the film received its world premiere at the August meeting of the Los Angeles 8mm. Club, the writer served as projectionist, while young Sinclair handled the sound

The result must be credited more than a little to good luck, but synchronism was surprisingly close—as good, in fact if not a bit better than a 16mm sound film which was subsequently run with the projector imperfectly threaded!

Ronnie is pleasingly modest about his production venture "After all," he says, "it's my first try at moviemaking, and now that I've done it I can see all sorts of things I did wrong, or that I could have done better if I'd had a chance to retake them.

"It surely makes one appreciate what the director and the director of photography on a professional film go through,

Young Sinclair presides at sound and picture controls in the improvised projection booth of his Nirvana Theatre. With the three 8mm projectors he was able to give an uninterrupted show of over an hour's duration

and how much they contribute to the final result!

"We had to employ a lot of makeshifts in this picture. For instance, there were a couple of sequences that simply had to have dolly shots. The actors had a lot of dialog, and I knew I couldn't just walk them up to the camera and have them stop there and talk—in real life people don't do that sort of thing.

Home Made Dolly

"I was at my wit's end to find a dolly, though, until finally I found I could borrow a little two-wheeled trunk barrow from the manager of the apartment. I squatted in this while Bobby Kilroy pulled me backward along the sidewalk. It really was quite a job, too, for I had to hold a reflector in my lap, hold the camera and shoot, while I tried somehow to keep my balance!

"I can't recommend a wheelbarrow as a dolly, though, except as a last resort: there's quite an up-and-down movement as the chap who pulls you walks, and each time the solid tires hit a little crack in the pavement, there's a little jolt that shows up on the screen. Next time I hope to have a child's coaster-wagon, which should make things much easier.

"It was lots of fun, though—mistakes and all. But I do want to express my appreciation of the way Co-Director Bobbie Kilroy and all the members of my cast buckled down and worked on the picture.

"We were 'in production' a whole week, shooting three or four hours every day—quite long enough, and working hard enough so the novelty of it wore off, but everyone stayed by the job and we finished the picture successfully

Gives Customers Credit

"I think the people who came to see the picture at its showings deserve a lot of credit, too. In the three nights nearly 175 people paid twenty cents apiece to see the show. Of course I bolstered the programme up with some 8mm prints of professional films like the 'Battle for France,' and some cartoons, travelogues and comedies, to make an hour's show

"But I certainly appreciate the way all these folks turned out to see my home show. And I'm glad we were able to raise such a nice contribution for the Red Cross. It's fun to make a picture and have folks come to see it, but it's far better to feel as I do in this case, that in addition you've done something constructive for a really worthy cause."

We'll probably see and hear a lot more of Ronnie Sinclair as the years roll on, both as a professional actor and as producer cinematographer of Nirvana (8mm.) Productions. And he's unique among his fellow-actors in at least one respect: plenty of them sigh

(Continued on Page 430)

Competition Speeds Up Demand for Originality... Treatment?

By BILL SEINEKE, Jr.

AWAY back in the middle of the last century or so an extremely short-sighted individual went on the record in this manner: "Alas! Everything has been invented! There are no new fields to conquer!"

Now, strange to relate, in this year of 1940 A.D. a species of wise person lately reclassified as the amateur cinematographer is echoing. "I've shot everything; what's left?"

Of course that isn't entirely the truth. Generally speaking, it is. Possibly 10 percent of the amateurs in the field have more good ideas of what to shoot than film to shoot them. That is the 10 percent which romps off with the contest prizes.

Competition has speeded up and produced a greater-than-ever demand for original subject matter. Your club contest, the national or international contest, your gnawing desire to make a better film than any number of next guys — these all head in under competition. Failing next guys, compete with your own last movie. Bet it taught you a thing or two.

Yes, it is safe to venture the quite general statement that most amateurs are up against it for the commodity "original subject matter." We have bumped into a good many of them. In some instances our bland reply to their query of the second paragraph has been: "Why not an original treatment of something old?"

Original treatments demand imagination, too.

What is an ot? Here's a broad hint framed as a question. Could it be a question of slant—camera slant? You bet it could! And is. More later about that.

We observe that the average movie maker is long on camera technique and short on abstract imagination. Films are the crystallizations of abstractions. The movicameraddict's biggest problem lies in the conversion of abstract ideas into organized recipes which can be filmed.

A few members of the upper 10 per cent are gifted with this remarkable talent. Their work proves it.

Randolph B. Clardy of Los Angeles is the maker of a clever and quite impressive film titled "Vida Pacoima." Pacoima is a small town in southern California peopled chiefly by Mexicans. Clardy's film was a simple chronicle of life on a day among these colorful folk. Done in Kodachrome, his shots were candid.

Dr. Robert Loscher, another Angeleno, stuck a feather in his bonnet with a poem made into a picture. His "Red Cloud Lives Again" was a reel in length, and, while it used characters and properties, was made without great difficulty and at no great expense.

M. R. Armstrong, one of the founders of the Los Angeles 8mm. Club, filmed 200 feet of the amusing antics of a man who could not induce sleep. He titled it "The Insomniac" and ever since has been exhibiting it to interested cinematographers and laymen.

While we cite the above instances, it is to demonstrate that refreshing work has been done. These men's achievements need not be emulated literally—merely in principle.

What It Takes

To be good a film doesn't *have* to be long; nor involved.

It doesn't *have* to be a scenario film with actors and properties and distant locations. It does not even have to concern people. It can:

1. Be a reel or less in length.
2. Originate in a thought, or a part of speech, or an emotion. Name almost anything, it can be filmed. Cleverly.

First, the business of length. A too-long film is as untenable as a song sung too loudly or a book padded with words which mean nothing.

Most amateurs produce shorts anyway. Sometimes, by shorts the amateur means unfinished pictures. Ideally, a short subject tells something economically. Any short can pack a terrific wallop if the cinematographer will get down

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to cases and finish what he begins, which of course includes titling the film adequately.

At first blush, photographing an emotion sounds like looking for a drop of distilled water in the Pacific Ocean . . . we hope.

At second blush, the name of one leaps to mind. And partly because a distinctive and lovely musical number entitled "Jealousy" would provide such a film with an appropriate background, let's consider jealousy.

It is an emotion and an abstraction in itself and so of course only its physical manifestation can be filmed. Following are a number of suggestions which might be incorporated into a picture about the green-eyed monster.

Title: *Jealousy.*

Subtitle: Jealousy is . . . the apprehension of superiority.—*Shenstone.*

Exterior long shot: A beautiful sunrise or sunset, including or panning to and including a medium shot or closeup of an exquisite flower or brilliantly plumaged bird preening its feathers.

Exterior shot—medium or long: Two small children, one manifestly enjoying an ice cream cone or stick of candy.

Closeup: The look of utter yearning on the face of the youngster without a cone.

Interior medium shot: Group of men and women including notably, one man with a healthy head of hair, another almost or quite bald. Wife of man with hair fusses with it.

Closeup: Baldheaded man glancing enviously at the other, takes out comb and energetically combs his wisps.

Exterior: A very fat woman "rubbering" at models attired in latest fashions on display in department store window.

Medium shot: The fat woman furtively adjusts corset, eyes her reflection in window glass, then sets off down the street, eyebrows arched, waddling defiantly.

Medium shot: A kitten lapping awkwardly from a saucer of milk.

Medium shot: A puppy or larger dog enters the picture, noses the kitten aside and appropriates the meal.

Closeup: The kitten with upraised, ineffectual paw, slapping and spitting furiously at interloper.

Medium long shot: High school boy driving a stripped down Model T along street, pulls up at boulevard stop. Beside him, an older urbane appearing man pulls up in a sleek, uptodate car.

Closeup: Envy on boy's face as he contemplates the other. He daydreams as the streamlined car speeds away.

Medium long shot: Drivers leaning out of a couple of cars behind the Model T, shouting at the boy to get on. He sighs deeply and starts off jerkily.

Medium long shot: At beach or swimming pool. On the one hand, a group of brawny, muscular, tanned young men with a number of pretty girls in attendance. The girls chattering animatedly, clapping hands as one or more of fellows perform handstands and flips. Pan to:

Medium closeup: A few feet distant, a rather skinny, anemic specimen of manhood watches his huskier brothers, his eyes traveling in humiliation over his own spare frame.

Subtitle: "Careful! This Works both Ways!"

Medium closeup: The thin one reaches beneath a pile of clothes, hauls out an instrument case from which he takes ukelele, strumming it.

Medium long shot: The girls' attention is attracted to the serenader. They jump up, abandon their athletic friends and cluster about the anemic one, who plays and sings gaily as the girls enthuse over him.

Medium shot: Unconcealed disgust on the faces of the brawny ones.

Medium shot: Woman, busying herself about kitchen, turns on a small radio and dials a station.

Medium closeup: A canary bird, in cage, listening attentively to music with head cocked on one side, commences to sing lustily.

All of the suggestions may not be practicable, but any cinematographer can devise modifications of them, and in all probability will conceive a dozen or more applications of the thematic jealousy.

Interesting Shorts

None of the emotions are exempt from this type of handling, though some may be more difficult than others.

Anger could be made into something filmable, as could love, hate, tears, delight, surprise, and related topics.

Another field open to those who would make interesting short subjects embraces the "How To Do It" styled vehicle. The how of anything can exert tremendous appeal, from baking a cake to building a boat. Moreover, such subjects can be dealt with humorously or educatively or both.

An amusing series of situations may be concocted around a title such as "How to Lose a Wife."

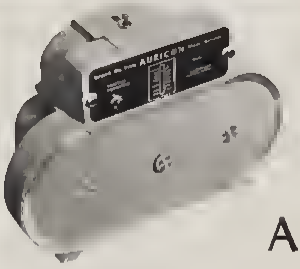
Let your "husband," who doesn't have to be an actor, commit all those acts which infuriate most wives. If you are a bachelor your married friends will gladly submit any number of gags.

For instance, he knocks his pipe or cigar ashes into her favorite flower vase. He raids the ice box and helps himself to refreshments she has painfully prepared for the bridge tea next afternoon. In the evening he slips off his shoes and lounges about in stockinged feet. Or he tracks mud on her clean floor.

World of Material

Any number of words suggest short subject possibilities. Here is a list:

Speed	Antiquity	Wood	Candy
Power	Sleep	Concrete	Iron
Altitude	Feet	Leather	Steel
Beauty	Hands	Glass	Celluloid
Age	Shadows	Tobacco	Textiles



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Make your film specific by prefixing the key word with "The Story of ———," or "Unusual Uses of ———," or "Glimpses at ———," or simply use the word by itself.

A world of material is at your disposal if you want to go after it. Of course, such topics cannot always be handled thoroughly in a day, but the opportunistic cinematographer may have two or three in the making simultaneously.

The easy expedient of carrying his camera in the car to and from work and particularly on weekend drives often enables him to get unusual pictures at the most unexpected moments.

On a drive, Sunday afternoon variety, the writer witnessed two serious traffic accidents which, on film, would have possessed rare value in a short dealing with the subject of "Safety."

Since so many new uses have been found for glass, a picture telling about them should provide fascinating film fare. Today glass is made into furniture, suspenders, belts, wristwatch bands, curtains and clothes for women.

An especially interesting film would concern rare and semi-precious stones. Made in color, and the aid of your local jeweler enlisted, this sort of movie would have enduring qualities. Exactly why are gems costly? Who cuts them? And how?

Finally, we come to the matter of camera slant, mentioned at the beginning of the article.

Psychology in Individuality

Camera slant is another way of saying camera psychology. The psychology you employ when you shoot a picture definitely stamps it with your individuality. Can you then conjure up the interesting abstract vision of a picture made from a psychological standpoint the antithesis of your own?

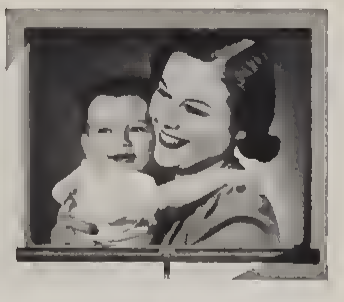
This may be extreme (titling technique enters here also) but how do you think an Australian aborigine would shoot scenes in your own home town if he were suddenly transported over the salty miles and endowed with the ability to press a button?

Some easterners still believe Indians go on occasional scalping sprees. Some southerners feel the Mason and Dixon line is as real as the Empire State building to a N'Yawker. And if the writer were to visit New York with a movie camera he readily admits a good many of his sequences would feature camera angles from the ground up!

The real charm of any motion picture lies not so much in its topical content as in its treatment.

Because the majority of amateur cinematographers are restricted to short movies, it seems worthwhile to declare that the air is full of ideas most easily adapted to shorts. We believe we have amply demonstrated the fact.

Oh, yes, there are new fields to conquer. Can any intelligent being challenge that?



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Los Angeles 8mm. Club

The August meeting of the Los Angeles 8mm. Club was held in the Bell & Howell Auditorium, Hollywood.

President William Wade held a drawing for the pan and tilt head donated by the Kemp Camera Supply Company. It was won by Paul Armstrong.

Two new members, Joseph A. Savel and Frank G. Hooper, were introduced by Vice President Zeman.

The feature of the evening was the first presentation of the 8mm picture, "It Happened One Day," produced by Ronnie Sinclair, sixteen-year old movie actor. It was accompanied by fully synchronized dialogue.

The remainder of the evening was devoted to the showing of films by Members Remier, Sazaly, Apel, Caloia and Kelly.

Bill Stull, A.S.C., then showed two reels of 16mm sound on film pictures. They were produced by Mr. Honeywell, a well known film amateur and showed filming activities by Metro-Goldwyn-Mayer on location with Johnny Weismuller at Crystal Springs, Fla. The other reel was entitled "Coconuts," a homemade comedy.

LEO CALOIA, Secretary

FILM EXPORTS IN 1940 NOT FAR BEHIND 1939

PRELIMINARY figures for the first six months of 1940 for American motion picture film exports, both negative and positive, show but a slight decrease over the corresponding period of 1939, according to data compiled by Nathan D Golden, Chief of the motion picture division of the Bureau of Foreign and Domestic Commerce

During the first six months of 1940, a total of 78,230,583 linear feet of negative and positive film valued at $1,620,016 was exported to the foreign markets of the world, as compared with 79,402,568 linear feet valued at $1,724,337 during the first six months of 1939.

Positive film exports for the first six months of 1940 totaled 74,351,131 linear feet with a declared value of $1,457,965, as compared with 75,734,690 linear feet, valued at $1,568,822, for the first six months of 1939.

Negative film exports for the first six months of 1940 amounted to 3,879,452 linear feet with a value of $162,051 as compared with 3,667,878 linear feet valued at $155,515 for the same six-month period of 1939.

Exports of positive and negative 16mm sensitized not exposed motion picture films during the first six-month period of 1940 totaled 18,042,849 linear feet, valued at $324,227, as compared with 28,353,321 linear feet

Sound reproducing exports decreased for the period under review totaling $432,453 as compared with $515,529 for the first six months of 1939 Comparative figures for sound recording equipment totaled $57,741 as compared with $102,119 for the first six months of 1939

Motion picture cameras sub-standard less than 35mm totaled 4935 valued at $131,666 during the first six months of 1940 as compared with 10,484 valued at $282,136 for the same period during 1939.

Exports of standard 35mm motion picture projectors during the first six months of 1940 totaled 548, having a value of $215,187, as compared with 596 projectors valued at $194,951 for the first six months of 1939.

Sub standard silent motion picture projector exports totaled 6885 with a value of $183,310 during the first six months of 1940 as against 9509 projectors valued at $220,845 for the same period of 1939

Sub-standard sound motion picture projector exports for the period under review amounted to 921 valued at $115,838 as compared with 915 with a value of $133,271 for the first six months of 1939

Agfa Issues Safelight

Photographers desiring a compact lighting unit for darkroom use where orthochromatic films are handled will find the answer to their requirements in the new Agfa red plastic safelight, which is now available through photographic dealers at $ 60 each.

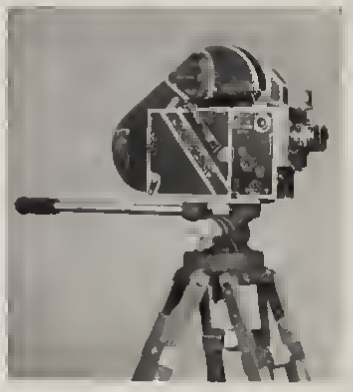
Constructed with a red plastic shell having a removable cap that affords a convenient source of white light, the lamp serves a double purpose

The safelight is supplied with a 7½-watt mazda lamp and will screw into any standard electrical outlet

Camera Equipment Issuing Heavy Duty Semi-Pro Tripod

The Camera Equipment Company's newest heavy duty semi-professional tripod designed for use with all 16mm. cameras and 35mm. professional types, such as Eyemo and DeVry, has been praised by those who have used it. Shown at the company's office, 1600 Broadway, New York, its features include a wide flanged base to assure steady panning, pin and trunnion of the tilt mechanism of extra large size facilitating smooth tilting and with minimum wear

The removable guide handle screws into a socket of base when not in use. Wooden legs, locked by a quick set handle, extend the tripod to 86½ inches with legs spread in normal position, closing to 46 inches Top plate is 3½ inches by 6 inches, fitted with standard ¼-inch No 20 thumb screw Rugged and steady, the tripod will support without vibration cameras like the Cine Kodak Special operated with interlock motors



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Bardwell & McAlister, Inc. Announce Fluor-O-Photo

Bardwell & McAlister, Inc, of Hollywood, have announced the Fluor-O-Photo, eight tube fluorescent light, Type 15

The Fluor-O-Photo has been tested and approved by lighting engineers and practical photographers Its superiority is due to the shape and construction of the reflectors Its normal height range is 5 feet to 9 feet A special counter-balance stand makes it easy to raise or lower the light to any desired height

Accessories available for this unit include a low arm adapter called the Knee Bracket With this accessory the light may be operated from a range of as low as 2 feet to the height of 5 feet Wing shades, mounted on the sides, also are available

The Fluor-O-Photo is distributed by all Eastman Kodak Stores

New B & H Title Service

The new title service just announced by Bell & Howell will be welcomed by amateur movie makers who prefer to film their own captions but who do not wish to do the necessary lettering Instead of receiving a title in film, the amateur will receive a card with his requested lettering upon it, a card which will exactly fit his titler. He then films the title himself, with black-and-white or color film and with such trick effects as he may choose

Yorke Traveltour Booked

The two-reel color featurette "The Ninth State," produced for the state of New Hampshire by Emerson Yorke Studio, has been booked by the United States Travel Bureau for screening in its exhibit at the Golden Gate Exposition

This exhibit is among the first to utilize 16mm. sound color prints reduced from the original 35mm. negative by the new Cinecolor process Booking is for the duration of the Exposition

Agfa Adds Pan Reversible

A new Agfa film, named Twin-Eight Panchromatic Reversible, is now available for amateur photographers using double-width 8mm. motion picture cameras. Of special interest to those requiring maximum film economy, this new Agfa film permits worthwhile savings in film costs, selling at the list price of $2 per 25 foot roll, which includes processing at any authorized Agfa Ansco Reversal Laboratory

Pictorialists to Hold Salon

The twenty-fourth annual international photographic salon of the Camera Pictorialists of Los Angeles will be shown in the Los Angeles Museum in January, 1941 The closing date is December 1, 1940 Entry fee, $1 or foreign equivalent. Address Larry Lewin, secretary, Los Angeles Museum.

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Following closely on the heels of the faster three-inch projection lens announced a few months ago by Bell & Howell, a similar increase in light transmission is introduced in a still longer lens—the new, fast 3½-inch f2 3 lens for Filmo 16mm. projectors

For very long throws, wherein it is physically impossible to place the projector close enough to the screen to obtain the right size picture with the standard lens, the new 3½-inch lens is said to be ideal. It transmits a full 37 per cent more light than its predecessor of the same length, yet it does not sacrifice definition or sharpness

The 3½-inch lens will produce the same size picture at a distance of 64 feet that the standard 2-inch lens will at about 37 feet

O'Neil Building Review of New War in 16mm. Sound

"The Second World War," gathered from several sources in 16mm. sound, is being shown in Los Angeles and its vicinity by its producer, Robert F. O'Neil of the Allied Film Exhibitors of 719 South Flower street, Los Angeles From 4000 feet originally the film has been cut to 1750 feet and runs 48 minutes. The picture reviews the international situation from 1919 to the present. It is designed to add from time to time the more important happenings, those of permanent historic value, so that the record will be complete

Up to date Mr O'Neil has shown the picture to twenty gatherings—service clubs, legions, the Santa Monica Masonic Club, the Beverly Hills Rotary and others

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CINEMA CLUB TECHNICAL GATHERING A MEMORY

On the evening of August 20 we attended the technical meeting of the Los Angeles Cinema Club. The technical meeting is held independently of the regular meeting, which is stated for the first Tuesday in the month and is attended by both men and women members. This one held on the 20th was stag—meaning, of course, that the men let down their hair, so to speak, that is, also of course, if any they have; and some distinctly have not.

But this meeting on the 20th was one to be remembered. Member Earle Memory's home was the place of gathering. Those who have been so fortunate as to enter that home know it is well named. It really is a memory. From Sunset Boulevard at La Cienega it is reached in sharp, second gear stages until several hundred feet above the crowded highway.

The day had been hot. The night was cool, a heavy haze or young fog closing in to maybe two or three miles. You looked down upon a sea of light from a point pushed out into three quarters of the circumference of that gleaming ocean. To one who lived down below with the crowd it was a treat just to sit there in the open and gaze out. But there were things to be heard and seen. The screen was mounted on the badminton court, but the falling thermometer before 10 o'clock forced withdrawal to the interior.

To open the show and the discussion there was given the first demonstration of the Auricon 16mm sound on film recorder of the E. M. Berndt Corporation. Several Auricon films, both synchronized sound and picture, and sound tracks only, were shown.

The films were run on a stock model Bell & Howell Filmosound. The projector was arranged to show an image of the sound track on the screen alongside the picture. It provided an interesting method of demonstrating the capabilities of the Auricon 16mm sound film recording system.

There was comment on the compactness of the system, two small cases of a total weight of 41 pounds. During the course of the evening an Auricon sound film was recorded by the Cinema Club members. It is planned to run it back at the next regular meeting of the club, to afford the members a chance to hear their voices as they were recorded on the film.

Several of the members projected interesting films. The host showed a picture he had taken of an organization of seventy-five members which once or twice a year spends a night at the Desert Inn at Palm Springs. The picture was in color and was a credit to the photographer. Elton Walker showed a rack of Kodachrome slides exposed on a long Pacific Coast trip, from south to north. They demonstrated in still work the same care and attention to detail that is given by the photographer to his color motion pictures. Guy Nelli also showed Kodachrome motion picture prints of one of his specialties, gardens and hedges. There were others.

The host uncovered for an interested group his ingenious case for flood lights and the clever "blimp" inclosing and silencing his projector. It may seem strange, just the same, that a bunch of amateur photographers should contain so comparatively large a number who seemed to manifest much more interest in a really gorgeous poker table.

But it was a great night anyway.

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Academy Publishes List of Credits for Six Months

The Academy of Motion Picture Arts and Sciences has distributed Technical Credits Bulletins to members of the Academy, production executives and studio technical department heads, listing technical credits for all productions made in all studios between January 1 and June 30, 1940.

The Bulletin contains credits classified by the production as well as credits listed individually, designating the complete credits of each technician who contributed to pictures made during the first six months of 1940.

In addition the Bulletin carries a recapitulation of credits for members of the Academy Sciences Branch for the years 1938 and 1939. Thus this new Bulletin, supplemented by the last technical Credit Bulletin, published in January, 1938, gives a complete record of the credits for each member of the Sciences Branch for the past five and one-half years.

KODAK CAVALCADE OF COLOR WILL TOUR WEST

Featuring color prints, transparencies, motion pictures, a superb black-and-white print salon, discussions on photography and a show selected from the world-famous Eastman Cavalcade of Color, the 1940 traveling exhibit of the Eastman Kodak Company will leave Rochester September 12 for a four-month tour of the Western States, terminating in late December

The exhibit, most elaborate yet organized by the company, is designed for maximum interest to the serious amateur photographer. During its Eastern tour this spring, it drew considerably larger attendance than any preceding Kodak exhibit

Showings, in the 1940 Kodak Exhibit's tour, are being scheduled in seventeen leading Western and Southwestern cities, each showing to last two to four days Cities on the tentative schedule are, for September, Denver and Seattle; for October, Portland, Sacramento, Oakland, San Francisco, Fresno and Los Angeles; for November, Hollywood, Long Beach, San Diego, San Antonio and Houston; and for December, Fort Worth, Dallas, Oklahoma City and Tulsa

In each city, fine exhibition prints from local amateur photographers will be selected by a local jury to hang with the traveling salon This salon is intended to provide a cross-section of the finer work of amateurs throughout the United States. In addition, there will be panels of color prints and Kodachrome transparencies, and an elaborate display of fine amateur equipment

Agfa Finopan Added

A new, improved type of Agfa Finopan, incorporating definite advantages over the film previously supplied, is now available and being distributed through regular photographic dealers The new film, which is being supplied in the same cartons as the older type, is identified by the words, "New Improved Type," appearing on the outside of the carton.

The new-type emulsion is being supplied in all 35mm. miniature sizes and in popular roll film sizes.

Film Editors Guild Elects

At a special meeting of the Motion Picture Film Editors Guild (a society of newsreel, production and free lance cutters and film librarians) at the Hotel New Yorker, the following officers were elected.

President, John Michon of News of the Day; vice president, Ben Loweree of Fox Movietone News; secretary, Joseph Castilone of News of the Day; treasurer, Jack Bradford of The March of Time Also membership and public relations committees were chosen.

Bitner's Busman Holiday Okeh in Hollywood Town

EDWARD H. BITNER, with the Bell Telephone Company of Pennsylvania, was a caller at the office of the Cinematographer during the past month. Mr. Bitner was on vacation bent Also was he photographically bent, but as to that phase of his visit was there nothing new. On that score it is a busman's holiday with him. In the few days he had been in town he had rolled up 700 feet of Kodaehrome 16mm. on his Bell & Howell and still was far from being finished.

The Pennsylvanian possesses various still cameras, one of which, a Bantam, a cocky thing by the way, always is in his pistol pocket ready for business. As may be imagined, ha naile some rare shots. In his home he has a den which is a combined darkroom and theatre Of course, we asked some questions about that place he has stowed away in his basement. What we learned was more than enough to arouse our interest, to express it mildly. Perhaps—but we'll have patience.

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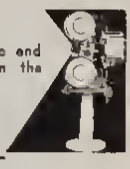

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As the Summer Wanes

(Continued from Page 403)

the great house of Pantages at the conclusion of the story on preview night. It seemed to be centred in the review section

•

The Return of Frank James

Twentieth Century-Fox in the course of a serious murder trial provides as large an amount of genuine mirth as has been met up with in a long time It happens in "The Return of Frank James," with Henry Fonda the lead and also the man on the defensive. Henry Hull is the lawyer who is returning to legal practice after putting in many years editing a village newspaper. To his client he is not at all sanguine as to his probable success in recapturing enough of his one-time knowledge of court ways to do James any good.

But the lawyer plainly does know human nature. And he understands how by simple homespun means to appeal to simple homespun jurymen. It is a delightful sequence—one of the greatest portrayals recorded of a parallel setting. George Barbier as the judge contributes his full share to the situation But don't miss it, for its writing or execution or for both, whether you are seeking real mirth or stern drama.

Sam Hellman is responsible for the original screen play, and he does a most worthy job It is entertainment for the multitude. The gunplay is not accentuated; there is a feeling it is something that is a bygone, that a new deal is coming when just one score is settled—if it is settled.

There will, however, be a pain in the neck imparted to any one ever within a mile of a printshop who is forced to gaze on an alleged typesetter as he lolls left elbow across his case and dishes type into his stick from four or five near boxes only and at a tempo of at least four to one

The editor strides around the floor and dictates his article at perhaps a hundred words a minute when the printer would have to be above the average if he could compose, or set to you, as many as six words in that time.

At the end of the dictation the editor instructs the printer to "put it on the front page and set it in twelve-point type" when plainly the composition of the story is already finished Old-time country editors when also printers—and not infrequently they were—often stood at the case, never lolled at it, and put their own brief stuff into type If they couldn't do that they would write it. Dictating five words a minute was unthinkable.

The picture is in Technicolor. George Barnes, A S C, and William V. Skall, A S C, direct the photography and do a craftsmanlike example of exposure One of the sequences that stands out is a chase of two men on horseback by two other riders along the crest of a mountain ridge at breakneck speed. It's a stirring and finely executed piece of photography.

•

Haunted Honeymoon

Giving the impression that it was produced primarily for British consumption, "Haunted Honeymoon" is a dull affair Contributing to the picture's failure to wholly please was the overabundance of so-called "gay repartee" in lieu of a substantial and sustaining story.

Robert Montgomery played the part of Lord Peter Wimsey, who with his wife, played by Constance Cummings, are involved in a murder in their honeymoon cottage Montgomery played his part in a very stiff fashion that was even more noticeable after his many former excellent portrayals Miss Cummings appeared to better advantage in this English-made picture than in her many appearances on the American screen.

Giving the best performance in the picture and with the most ease, Sir Seymour Hicks as Bunter, the butler, was excellent In fact, the minor individual characterizations were all good

M D

•

Public Deb No. 1

"Public Deb No 1" may have been an experiment on the part of Twentieth Century-Fox, that is, as much of an experiment as any of the producing companies permit themselves to undertake, but here is one reporter who will vote it to be a successful one There may be some of the ismists who will put thumbs down on it on general principle, but there will be plenty who are plain American in sympathy who will obtain satisfaction—and laughs—in watching the kidding that proceeds throughout the picture.

As Russia comes into the zone of the kidders, what could be sweeter than to find Ivan Lebedeff for a bit and Mischa Auer as a principal, with Gregory Ratoff directing There is quite a bit of light Russian comedy, in a Russian restaurant, for example, that will be relished by the multitude—and without offense

Brenda Joyce is the deb in question and she carries it through with finesse and skill George Murphy is Alan Blake, who as the result of mounting incidents in his career of making a living finds himself vice president of a great soup maker the factory of which is just one of the meal tickets of the Deb.

There is a long and unusually good cast and they are all duly and really funny By no means overlook Elsa Maxwell, who is a star in her own right—as player and entertainer.

Ernest Palmer, A S.C, is director of photography He was called on to do a wide and varied job—much that was light and frothy and a lot that was heavy, stern and serious But it was all well done

•

Dance, Girl, Dance

Here is a picture out of the usual rut. It is a story of stage life, played by many persons of real skill and ability It is a skill and an ability that may not be any too well known in a few instances to screengoers, but they surely will be, and as soon as this picture

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gets on the road There's a host of old-timers, more than usual

The picture will have wide appeal to two distant phases of a community On one side there will be the not negligible number of humans, males principally but not quite entirely, who have a yen to attend burlesque shows and such

On the other will be that larger proportion, females principally but not quite entirely, who wonder what goes on in such places. The will personally to look and see in some instances is subordinated to the fear they may be seen But these latter will get a flash— and how murthful a flash it is—when they follow RKO-Radio's "Dance, Girl, Dance."

Above all, the picture is human Restrained, as a general thing, according to the best rules of common procedure, there are times when the lid is lifted and the victims of that urge just let themselves go There's one shining example when Maureen O'Hara, as the girl of ideals, and high ones, working in a burlesque house because of the dire necessity to eat, gets fed up on doing this stooge stuff at a maximum salary for a glamour girl doing a near strip tease at a maximum wage; gets to the boiling point and smashes into the great favorite with all of the savageness that can be packed into one small human feminine frame

And Lucille Ball in the guise of Bubbles, conscious of her inferiority from the standards of Judy, slams back at her with the same savageness. Both girls had previously taken lessons in catch-as-catch-can scuffling. The screened result seemed like the real thing. It really was a highlight It was unpretty, but how human—and dramatic. The sequence would make any show

The picture was directed by Dorothy Arzner, and revealed careful treatment The director once was a cutter. She kept a cutter at her side throughout the making of the picture.

Russell Metty, A.S.C., was director of photography Vernon L Walker, A.S.C., was in charge of special effects. The photography was one of the features of the showing Some sequences that stood out were the dance rehearsals, spectacular and arresting

Spot-Flash Light Effects Announced by Hunter & Co.

Hunter & Co., manufacturers of the Spot-Flash adapter for the new midget flash bulbs, announce the Spot-Flash Sidelite for creating illustrative lighting effects in flash photography

Like the Spot-Flash Adapter, the new side lighting unit, which has a spring clamp for attachment in any convenient location, is a focused reflector producing a narrow beam for spot light effects and a wider beam for flood lighting.

The flood beam is obtained by inserting a diffusing ring in the basic reflector. Without the diffusing ring the Spot-Flash Sidelite becomes a powerful soft edged spot light. The unit has a sight for alignment on the subject

UNCLE SAM SEEKS CAMERA AND LABORATORY MEN

THE United States Civil Service Commission has announced open competitive examinations to secure motion picture photographers and technicians for Government service The examinations cover the following positions. Motion picture photographer, six grades, with salaries ranging from $1,440 to $2,600 a year, head aerial motion picture photographer, also the principal and senior grades, with salaries ranging from $2,000 to $2,600 a year; motion picture technician, six grades, with salaries ranging from $1,440 to $2,600 a year The salaries are subject to a retirement deduction of 3½ per cent

Applications must be in the Commission's Washington office not later than September 16 if received from States east of Colorado, and September 19, 1940, if received from Colorado and States westward Applicants must have had broad, progressive, and responsible full-time paid experience in high-grade motion picture photographic work as cameraman, photographer from a plane in flight, or in film processing and laboratory work, the responsibility assumed varying with the grade of the position. No written test will be given but applicants will be rated on their qualifications as shown in their applications and on corroborative evidence.

Further information as to the requirements for the various grades, and application forms, may be obtained from the Secretary of the Board of U. S. Civil Service Examiners at any first or second class post office, or from the United States Civil Service Commission, Washington, D C.

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Bell & Howell announces that a "modernization plan" has been evolved whereby all Filmosounds, even back to the first 120-As, can be modified to produce the same superior sound quality as today's machines.

Developments and inventions in the field of electronics come thick and fast, these days, and Bell & Howell states that while the older Filmosounds were the most advanced sound-on-film projectors it was possible to build at the time, the company now wants to make recent improvements in sound reproduction available to its early customers These Filmosounds, says the company, all may be brought up to the performance of their current counterparts. Filmosounds 120, 138, 130, 142, and the first Filmoarca may be so modernized, and owners are urged to write for the Filmosound "Conversion Booklet" for complete details.

Victor Amplifier Simplifies

With the new Victor Amplifier, regular theater continuity is now possible for continuous shows without any breaks for changing reels.

This added flexibility and famous Victor multiple use is brought about by the model "R" Amplifier which can accommodate two Animatophone Sound Projectors and as many as eight 12 inch or 15 inch speakers. A flick of the changeover switch stops one projector and puts the other into operation to permit threading without loss of projection time.

Public Address equipment and a record player can also be used at the same time to supplement the sound projectors. Complete information may be obtained by writing to the Victor Animatograph Corporation, Davenport, Iowa.

Showmanship Keeps St. Paul Amateurs Rolling

(Continued from Page 407)

the film, we almost removed a scene which is rather long, and which shows a negro boy, dressed in a white suit, just posing before the camera.

He just stood there, with his eyes closed, just one of 5000 youngsters who were at the school police picnic.

We forgot to shorten this bit of film, but there has not been an audience that hasn't been convulsed with laughter at this picture. The white suit is exposed correctly, but the boy's face was underexposed, just a totally black spot on the film, but the audiences roar, and an audience of colored people howled with glee for five minutes.

That sequence will remain, but other parts have been shortened or cut out, and this summer the entire film will be cut one-third in length to make room for brand new films now in the making.

Future films will be made at sound speed, and a sound track added, so that still wider distribution of the pictures will be possible.

Each subject will be covered in one four-hundred-foot reel, so that greater variety in program material will be possible. In the meantime "Barbara" will continue to "Step Out" many times in her briefer garments.

B&H Steel Reel 400 Foot

Completing the Filmo line of 16mm steel reels, the 400-foot capacity unit has just been announced. For some time Bell & Howell has made its 800, 1200, and 1600 foot reels of spring steel, while the 400-foot reel was of aluminum. Owners of 16mm equipment will undoubtedly be interested in this good looking, sturdy, new version of an accessory we all use constantly.

The 400-foot steel reel is similar in design to its larger counterpart, and according to B&H has the same inherent advantages.

The spring steel flanges are said to be rigid enough to hold the film in perfect alignment, yet to be so resilient that they will not take an out-of-position set. The flanges are precision aligned and they stay aligned, says B&H.

B&H High Fidelity Speaker

From the Bell & Howell engineering laboratories comes the announcement of a new high-fidelity speaker which is claimed to be one of the year's major advances in sound reproduction. Known as the "Orchestricon," the new speaker is designed primarily for permanent installation. It differs considerably from anything Bell & Howell has offered in the past.

A frequency divider network distributes the high frequencies to a multicellular horn, and the low frequencies to an 18-inch cone. The result is naturalness of sound.

Berndt's Sound Recorder Revolutionary

(Continued from Page 390)

ture films, so that in editing the two can be synchronized easily.

The recording unit can be placed as most convenient, at any distance from the camera, and the sound controlled by listening through the monitoring earphone. The microphone can be placed as close as possible to the actors, just out of camera range, either on its own stand, or suspended above the action, professional style, or even concealed within the scene.

The precise technique of microphone placement is easily mastered, as the results are immediately audible through the earphone monitor. When camera and recorder are set, both are started by throwing a single master switch on the recorder's case.

Since both are driven by electric motors, rather than springs, the scenes may be as long or as short as necessary, dependent only on the film capacity of the two units. If the camera, as well as the recorder, is equipped to take 200 foot spools, the full 200 feet—5½ minutes—may be Vitaphoned without a break.

In a word, the Auricon seems definitely to be the most significant development in 16mm sound since the introduction of the first sub-standard sound-on-film projector, for it brings 16mm sound, for the first time, within the reach of a vast army of commercial, semi-professional and advanced amateur 16mm filmers who have hitherto felt that sound, however perfect or desirable, was beyond their reach not only from the standpoint of operation, but of bulk and price.

This step was, of course, inevitable; but that in no way detracts from the magnitude of Berndt's achievement. He is in every way to be congratulated for having added so signally to the advancement of 16mm sound-filming.

Hollywood's Sure Enough Producer

(Continued from Page 420)

to be directors or producers; Ronnie is already both, on a successful, if as yet a miniCam scale.

His real ambition is when his acting days are over to become a successful cinematographer! And while no actor has thus far made the leap from being the camera's victim to being its boss, young Ronnie might well be the first to do so, for already, at an age when most of his contemporaries are paying more attention to jive and jitterbugging, he is striving with whole-hearted enthusiasm to learn the why and wherefore of cinematography. What's more, he's showing the results, successfully, on the screen. He's a young man to watch!

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